

*Arrangements For
Fingerstyle Guitar*

*A
DADGAD
Christmas*

Doug Young

Digital Edition

*Companion CD
Available*



A DADGAD Christmas

By Doug Young

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by Charles Webster

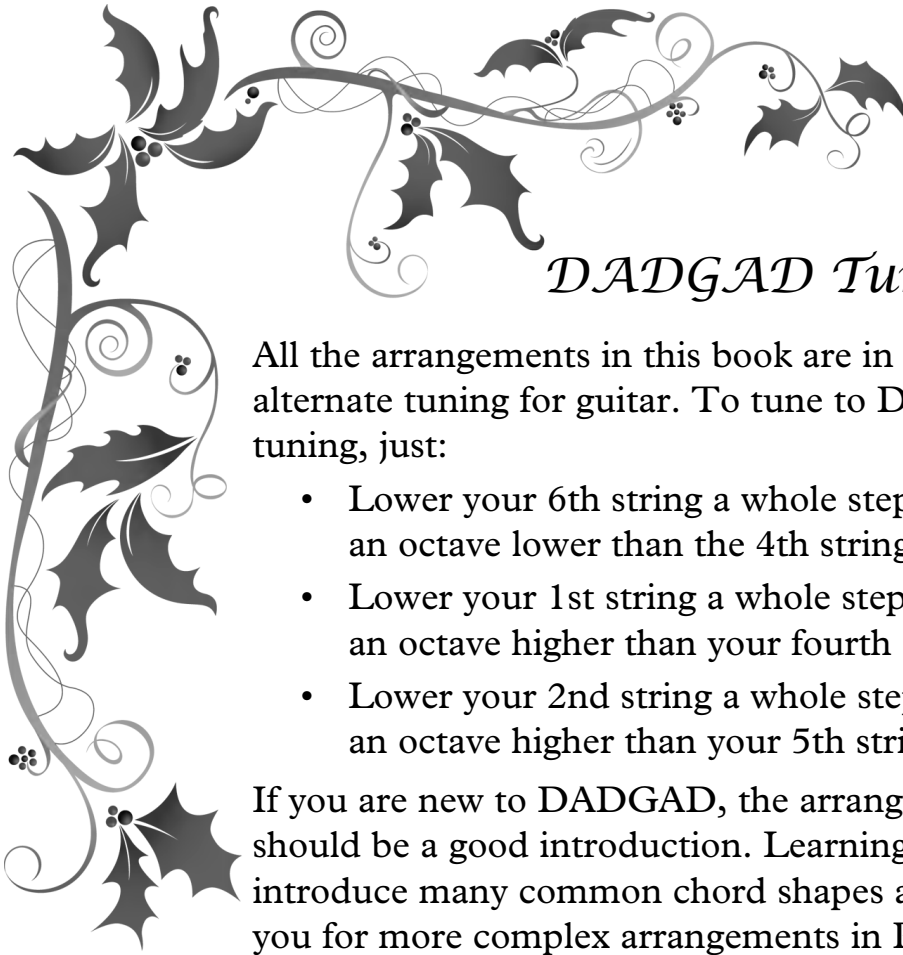
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DADGAD Tuning

All the arrangements in this book are in DADGAD - a popular alternate tuning for guitar. To tune to DADGAD from standard tuning, just:

- Lower your 6th string a whole step to D - it should sound an octave lower than the 4th string,
- Lower your 1st string a whole step to D - it should sound an octave higher than your fourth string, and
- Lower your 2nd string a whole step to A - it should sound an octave higher than your 5th string.

If you are new to DADGAD, the arrangements in this book should be a good introduction. Learning the tunes in Part I will introduce many common chord shapes and patterns and prepare you for more complex arrangements in Part II.

If you want to dive deeper into DADGAD, there are many resources for this popular tuning. My instructional book,

Understanding DADGAD For Fingerstyle Guitar (Mel Bay)

provides a comprehensive tour of DADGAD from getting started with one-finger chords to advanced concepts.

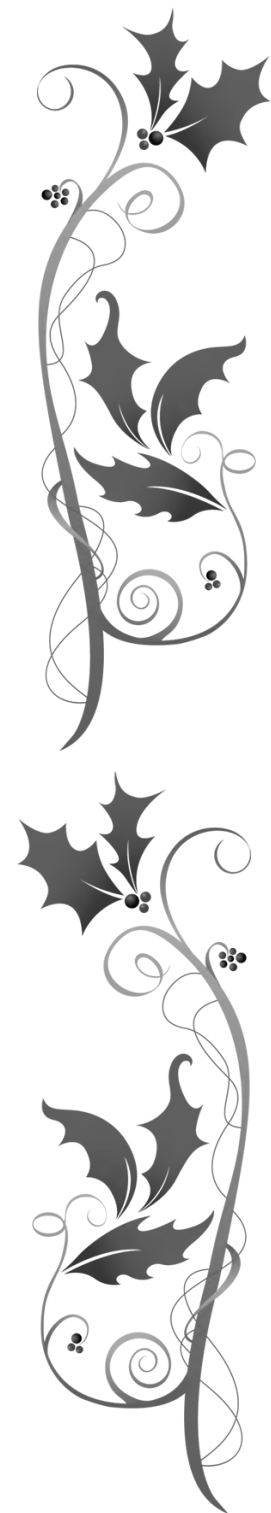
Acknowledgments

I'd like to thank all those who have taught and inspired me in my path in the world of fingerstyle guitar. Any book about DADGAD needs to acknowledge the contributions of the master of DADGAD, Pierre Bensusan, and of course, Davey Graham, who is credited as the tuning's inventor. Laurence Juber, Al Petteway, Martin Simpson and many others have also influenced my approach to DADGAD.

Special thanks to my wife Teri for her editing assistance, as well as Mike Nepper, Jim Jarrell, and Bob Evans for their feedback and willingness to spend time with Christmas music in July!

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Introduction

A DADGAD Christmas is a collection of twenty-one arrangements of Christmas favorites for solo fingerstyle guitar, all in DADGAD tuning. The book is divided into two sections: *Gig Book* – a set of short, easy to play arrangements, and then *Performance Arrangements* – a collection of more complex performance-ready arrangements.

The first part of the book, the *Gig Book*, contains arrangements that are easy enough for beginner, but that are also meant to act as templates for your own arrangements. With a bit of practice you should be able to pull out these arrangements whenever you are asked to play a Christmas song and read the music, elaborating on the basic arrangements simply by adding your own variations within the basic structure. See page 8 for some tips on ways to enhance these arrangements.

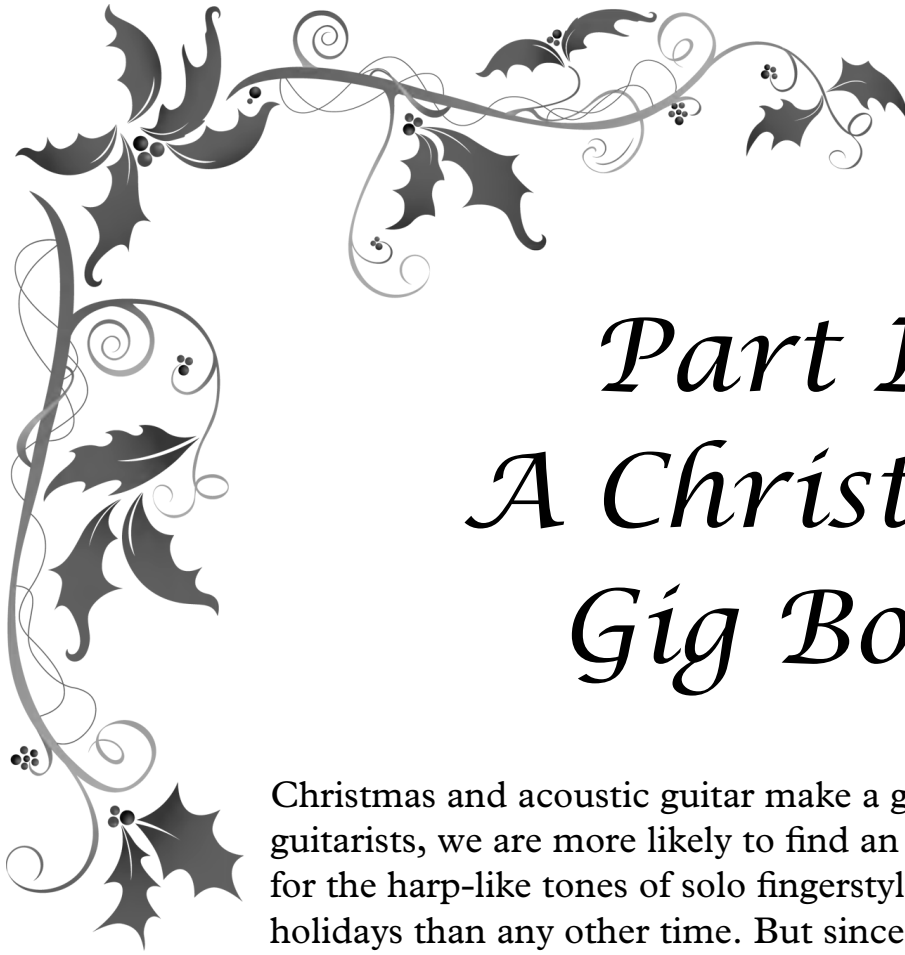
The second half of the book, *Performance Arrangements*, features longer, more complete arrangements of nine tunes, ready to perform in any setting – with friends and family, in church, or in a concert.

These twenty-one arrangements also serve as a great introduction to DADGAD tuning, and hopefully they will give you some new ideas as well as some material to brighten the holidays.



About The Author

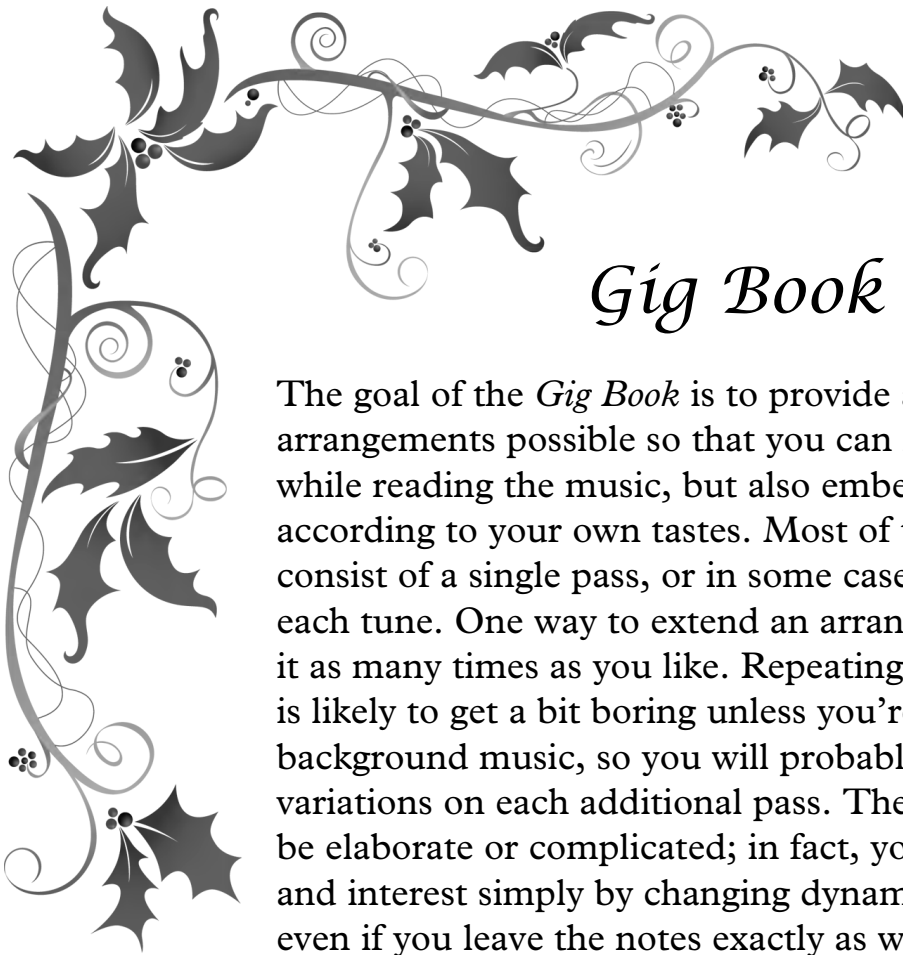
Doug Young is a fingerstyle guitarist, composer and arranger from the San Francisco Bay Area. He is a Contributing Editor for *Acoustic Guitar* magazine, and the author of the best selling Mel Bay instructional book *Understanding DADGAD for Fingerstyle Guitar*, as well as *Acoustic Guitar Amplification Essentials* by String Letter Publishing. Doug has released two CDs, *Laurel Mill* (2003) and *Closing Time* (2011). His composition “Autumn Roads” from *Closing Time* won Best Instrumental (2011) from the International Acoustic Music Awards (IAMA).



Part I - A Christmas Gig Book

Christmas and acoustic guitar make a great combination, and as guitarists, we are more likely to find an appreciative audience for the harp-like tones of solo fingerstyle guitar during the holidays than any other time. But since Christmas only comes around once a year, you may not have a set of tunes prepared and ready to go when you get a request to play for a gathering, friends or family.

My solution to the challenge is this *Gig Book*, a collection of popular Christmas tunes designed to be simple enough to basically sight read – or at least be able to learn easily and play while referring to the tab. You can think of this collection of tunes as a “fake book” for fingerstyle players - templates around which to create your own arrangements. These are arrangements that you can play with little or no practice, with the music in front of you. Each arrangement is full enough to stand on its own as written, but also simple enough to serve as an outline that you can embellish in the moment. All the tunes are designed to fit on either a single page or facing pages so you won’t need to turn pages. And of course, since all the arrangements are in DADGAD, you won’t need to disrupt your performance by retuning between songs.



Gig Book Tips

The goal of the *Gig Book* is to provide a collection of the simplest arrangements possible so that you can not only perform each tune while reading the music, but also embellish the arrangement according to your own tastes. Most of the *Gig Book* arrangements consist of a single pass, or in some cases, a few passes through each tune. One way to extend an arrangement is simply to repeat it as many times as you like. Repeating the tune exactly as written is likely to get a bit boring unless you're just providing background music, so you will probably want to create some variations on each additional pass. These variations don't need to be elaborate or complicated; in fact, you can create a lot of variety and interest simply by changing dynamics, phrasing and tone, even if you leave the notes exactly as written.

However, the goal of these arrangements is to be simple enough that you can easily change them, even on the fly, to add your own variations. Let's look at one example. Here's the first phrase of *Away in a Manger*, as written:

Chord diagrams shown above the staff:

- G (5fr): x00005
- G(sus4): x02000
- G: x02320
- C: x32010
- G: x02320

Tablature (DADGAD tuning):

D	0	0	3	4	4	0	0	0	2	4	2	0	0
A													
D	0				0				0				
G									2				
A										4			
D	5				5				3				

The second time you play the tune, you might add a few extra bass notes or other notes within the chords, and perhaps vary the timing a little. In most of these arrangements, the melody and accompaniment are based around chord shapes, so it should be fairly easy to introduce additional bass notes from within the chord. For example, consider the following variation:

The third time through, you might add more arpeggios – just pick various notes within the chord shape. If you are careful to continue to bring out the melody, you can create a complex-sounding piece with inner moving voices just by adding patterns over the chord shapes. For example:

Once you are comfortable with a tune, you may find more extensive ways to enhance the basic arrangement. Here's an example that takes more liberties. You can still think of measures 3 and 4 as being based on the original chord shapes – but this version introduces a bass line that moves down against the melody.

Gig Book Performance Notes

All Through The Night

I arranged this Welsh melody in the key of C – an often overlooked choice in DADGAD – and provides a good exercise in the I-IV-ii-V progression. The arrangement is based strongly around the chord shapes as shown, so it is straightforward to add arpeggios to fill out the sound.

Away In A Manger

This arrangement is in the key of G, which is one of the richest-sounding keys in DADGAD. The opening line is a descending G-major scale, so I'm exploiting one of DADGAD's most useful features – the cross-string harp effect created by playing consecutive notes of a scale on different strings.

Hark The Herald Angels Sing

The repetitious melody notes in this tune lend themselves to some moving bass lines and inner voices. For example, the opening measure moves from a D to a D/F#, while measure 3 uses a moving harmony line against the melody to add some interest. The high melody starting at measure 13 may take some practice. Remember that the melody is the most important thing, so if you have trouble grabbing the chord shapes, it's fine to drop the inner voices or even the bass notes.

It Came Upon a Midnight Clear

Here's another arrangement in the key of C, which lets us take advantage of some rich chord voicings for F and G. The biggest challenge is probably measures 18 and 19. E is a somewhat difficult chord in DADGAD, so be careful about hitting open strings that don't fit the chord.

Jingle Bells

This arrangement uses an alternating bass. I'm fingering the G chord to allow the bass notes to fall on the 5th and 6th strings. You could alternate between the 4th and 6th, but using the 5th string makes it a littler easier to mute the strings with your palm, which creates a distinctive tight bass sound. This technique also makes the open D on the 4th string stand out better when it is used in the melody, such as in measure 10.

Joy To The World

Joy to the World is mostly an exercise in playing harmonized 6ths, over an alternating bass line. Because this arrangement is less chord-based, it is somewhat more difficult to take liberties with the arrangement, but you can still vary time, dynamics, tone, tempo, and more, to create some interest on additional verses.

Dona Nobis Pacem

This beautiful chant is challenging to arrange because the basic melody is so short. Here, I've developed the tune a bit with multiple verses, starting with a single-line unaccompanied melody, and adding more parts with each pass. You could apply this approach to any of these arrangements, playing the melody one time through with no accompaniment. The cross-string sections provide an opportunity to leverage DADGAD to create a sustaining harp-like effect.

I Saw Three Ships

This is another example of a *very* short tune. The melody is only 8 bars long, and consists of two nearly-identical 4-bar sequences, with only two chords for harmony. I've written it out in two octaves, and you can alternate between them, varying the timing and phrasing. You can extend a tune like this by improvising alternate sections, even something as simple as just playing the chords by themselves. See the full performance version on page 60 for some other ideas.

We Wish You a Merry Christmas

This happy tune dates from 16th century England. Be careful of the E chord in measure 6. Otherwise, this should be an easy tune to play.

Silent Night

This arrangement contains two separate versions, one in the key of D, and another in the key of A. The last chord of each section sets up a modulation to the next key. You could choose to stay in just one key or the other, repeat each key several times before modulating, or repeat the entire arrangement as written, modulating back and forth. You can end the tune in either key by stopping before the 7th chord that sets up the next key change.

Up On The Housetop

This is another example of an arrangement in two keys, with a modulation between them. In this case, I placed the tune in the keys of D and G. I'm using an alternating bass line, so try to play with a palm mute on the lower strings.

What Child Is This?

Because it is based on the classic renaissance tune, *Greensleeves*, this tune can be played year round. The tune is in A minor. Watch the fingerings, especially the transitions around the E chord. Measure 27 uses harmonized thirds to provide some contrast, but you could also play this measure the same as measure 19 and maintain the bass notes.

All Through The Night

DADGAD Tuning

Welsh folk song (circa 1784), arr by Doug Young

Chord diagrams and fret numbers are provided for each measure. The tablature is written for strings T, A, B, and D.

Away in a Manger

DADGAD Tuning

Traditional, arr by Doug Young

Chord diagrams for the first system:

- G:
- G(sus4):
- G(add9):
- C:
- G:

Chord diagrams for the second system:

- D:
- G6:
- G:

Chord diagrams for the third system:

- G:
- G(sus4):
- G(add9):
- C:
- G:

Chord diagrams for the fourth system:

- Am:
- G(add9):
- C6:
- D:
- G:

Hark, The Herald Angels Sing

DADGAD Tuning

Wesley (circa 1739), arr by Doug Young

TAB
 D 0 0 4 0 4 2 7 7 7 5
 A 2 0 0 0 7 6 0
 D 4 0 0 0 7 6 4
 A 2 0 0 0 0 0 0
 D 0 4 2 7 6 4 5

TAB
 4 7 7 4 0 0 4 4 2
 6 6 2 0 0 4 0 0
 0 0 0 2 4 0 0 0
 0 0 0 0 0 0 0 0

TAB
 7 7 7 0 4 0 7 7
 0 6 6 4 0 4 9 9
 5 5 5 2 2 2 9 7
 0 0 0 0 0 0 0 7

Hark, The Herald Angels Sing

10

A⁷(sus4) A⁶ D(add9) D A⁷ A⁶ G

T 5 4 4 7 7 7 5 4 4 9 9 7
 A 7 7 7 9 7 7 7 7 7 10 9 10
 B 0 0 0 0 0 0 0 0 0 10 10 9

14

Em A⁷ A⁷ D(add9) G(add9)/B A⁷ D

T 5 4 5 7 4 5 7 0 0 2 4
 A 7 5 7 7 9 9 0 0 0 0 0
 B 7 0 0 0 0 0 2 0 0 0

17

G Em A⁷ A⁷ D(add9) G(add9)/B A⁷ D

T 9 9 9 7 5 4 5 7 4 5 7 0 0 2 0
 A 10 0 10 10 7 5 7 6 6 9 9 0 0 0 0
 B 10 10 9 7 0 0 0 5 0 2 0 0 4 0

It Came Upon a Midnight Clear

DADGAD Tuning

Sears/Willis (circa 1849), arr Doug Young

TAB
 D 2 0 0 0 0
 A 0 2 3 0 0
 D 3 3 3 3 3
 B 3 3 3 3 3
 A 3 3 3 3 3
 D 3 3 3 3 3

TAB
 T 3 5 7 0 2 0 0 3 0
 A 4 4 0 0 2 0 3 0
 D 4 4 3 0 0 2 3 0
 B 4 4 3 0 0 2 3 0
 A 4 4 3 0 0 2 3 0
 D 4 4 3 0 0 2 3 0

TAB
 T 0 0 0 0 1 3 4 4
 A 0 0 0 0 4 0 0 0
 D 2 3 3 3 2 3 2 2
 B 3 3 3 3 3 3 2 1
 A 3 3 3 3 5 3 2 2
 D 3 3 3 3 5 3 2 2

It Came Upon a Midnight Clear

19

E D E A(add9) Am G(add9)/B D6/F#

TAB

2	4	1	2	2	3	2	0	3	4	0	4	0
2	0	2	0		0		2				4	

24

G G7 Cmaj7 F#m C6

TAB

0	0	2	2	0	3	0	0	0
5	3	0	3	3	3	0	2	3

29

F(add9) G(add9) C

TAB

0	0	0	0	4	0	0	3	0
3		3		0			3	
		3		5				

Jingle Bells

DADGAD Tuning

Pierpont (curca 1857), arr Doug Young



Musical notation for the first system (measures 1-3). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fingerings 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The guitar tablature below shows fret numbers for strings T, A, B, D, G, D, A.





Musical notation for the second system (measures 4-6). The treble clef staff shows a melody with a triplet in measure 5. The bass clef staff shows a bass line with fingerings 4, 5, 5, 5, 3, 3, 3, 2, 0, 3, 2, 2, 2, 0. The guitar tablature below shows fret numbers for strings T, A, B, D, G, D, A.

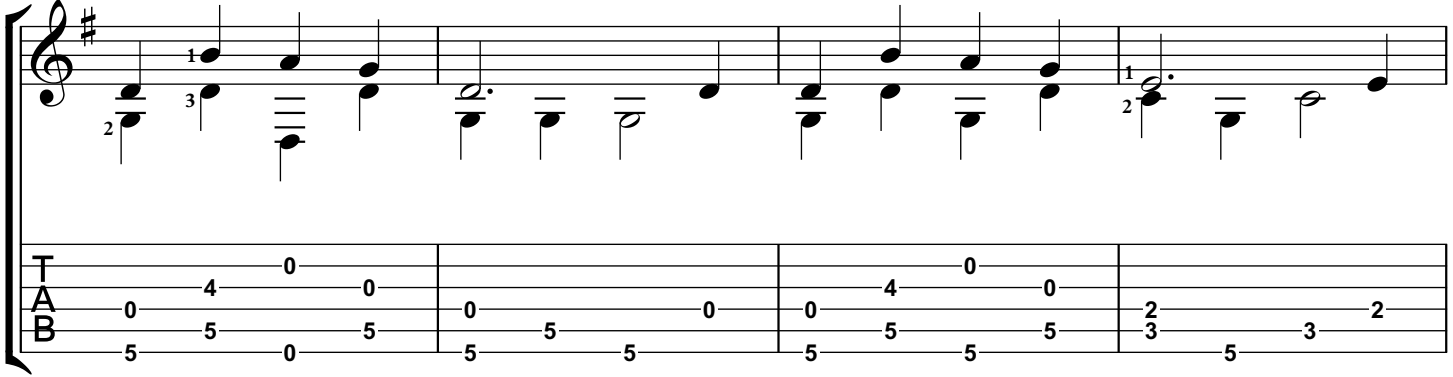


Musical notation for the third system (measures 7-9). The treble clef staff shows a melody with first and second endings. The bass clef staff shows a bass line with fingerings 2, 0, 0, 2, 0, 3, 2, 0, 0, 3, 0, 0, 0, 0, 0, 0, 5, 5, 5. The guitar tablature below shows fret numbers for strings T, A, B, D, G, D, A. The piece ends with the word "Fine".




Jingle Bells

11

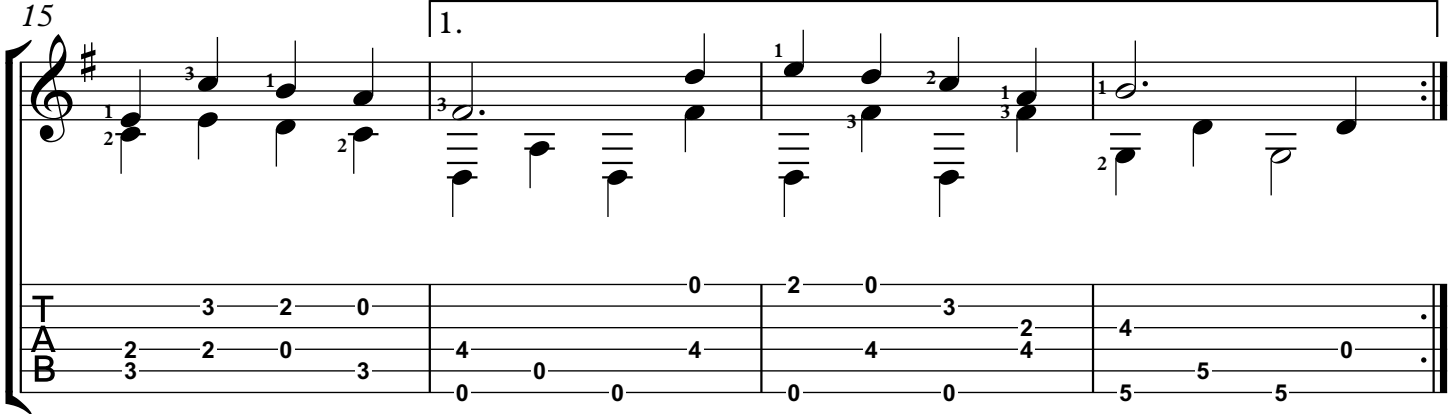
G(add9)  C 







15

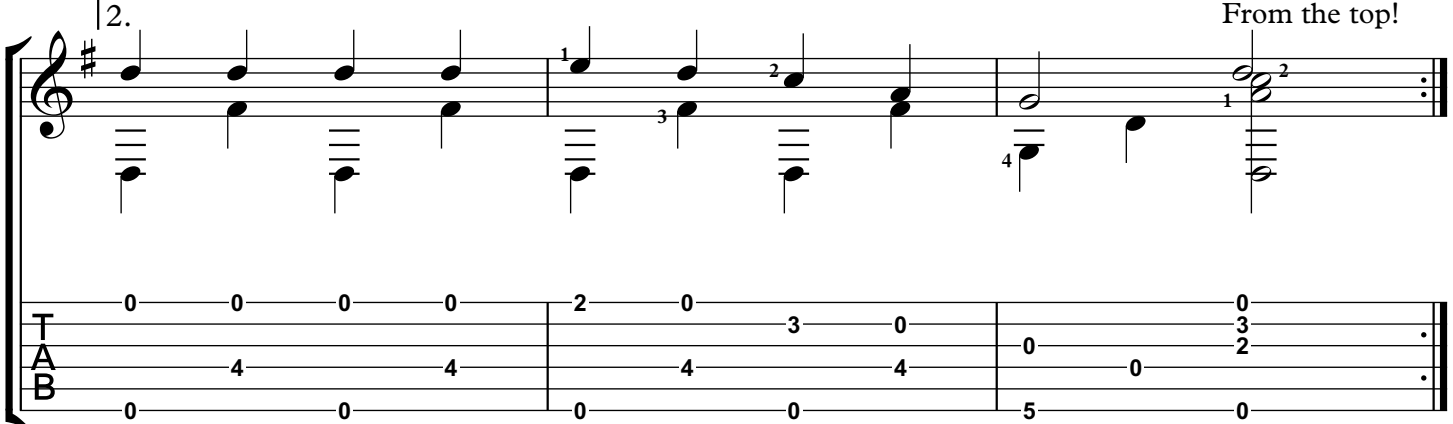
D  D7  G 

1.



D  D7  G  D7 

2. From the top!



Joy To The World

DADGAD Tuning

Watts/Mason (circa 1719), arr by Doug Young

TAB
 D 12 11 9 7 5 4 2 0 7 9 9 11 11
 A 11 9 7 6 4 5 0 2 6 0 0 10 10
 G 0 0 0 0 0 0 0 0 0 0 0 9 9
 D 0 0 0 0 0 0 0 0 0 5 5 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 11 11
 B 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB
 12 12 12 11 9 7 7 5 4 12 12 11 9 7 7 5 4 4
 11 0 0 11 11 9 7 6 6 0 11 11 9 7 6 6 5 5
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB
 4 4 4 4 5 7 5 4 4 5 9 7 0 12 9 7 5 4 5
 5 5 5 5 5 5 6 7 7 7 7 4 7 0 11 7 6 5 7
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Joy To The World

19

Chord diagrams: D, D, D (4fr), D, D, A, D.

TAB: 4 5 0 2 0 2 5 4 2 0 0 2 4 0 4 2 4 0 0 4 0 0 4 0 0 4 2 0

25

Chord diagrams: G, A (6fr), D (4fr), D (4fr), D.

TAB: 4 0 4 6 7 6 7 4 7 4 7 6 4 2 2 0 4 7

31

Chord diagrams: D (4fr), D, A7.

TAB: 7 6 4 2 2 0 4 4 4 4 4 5 2 0 4 2 2 2 2 4

36

Chord diagrams: D, D (4fr), D, A, D.

TAB: 0 2 0 4 2 5 2 0 0 0 4 0 4 0 2 4 0 0 0

Dona Nobis Pacem

DADGAD Tuning

Traditional, arr Doug Young

Musical notation for measures 1-4. Chord diagrams: A, Em7, A, E7. Fingering: 1, 3, 3, 4, 4, 3, 1, 1.

TAB: D 2 4 | 4 5 | 4 4 2 | 0 1

A B A B

Musical notation for measures 5-8. Chord diagrams: Dmaj7 (4fr), A (6fr), A(add9) (6fr), E (6fr), A (7fr). Fingering: 1, 4, 1, 4, 2, 1, 1, 4, 1, 2.

TAB: D 4 7 0 | 7 0 | 6 9 0 | 6 9 6 | 7 0

A B A B

Musical notation for measures 9-12. Chord diagrams: A, Em7, A, E7. Fingering: 1, 4, 3, 4, 4, 3, 1, 1.

TAB: D 2 4 | 4 5 | 4 4 2 | 0 1

A B A B

Musical notation for measures 13-16. Chord diagrams: Dmaj7 (4fr), A (6fr), A(add9)/E (6fr), E (6fr), A (7fr). Fingering: 1, 4, 1, 4, 2, 1, 1, 4, 1, 2.

TAB: D 4 7 0 | 7 0 | 6 9 0 | 6 9 6 | 7 0

A B A B

Dona Nobis Pacem

17

A Em⁷ A E(sus4) E

T
A
B

21

Dmaj7 A A(add9) A

T
A
B

25

A Em⁷ A E(sus4) E

T
A
B

29

Dmaj7 A A/E A(add9) E D A

T
A
B

rit.

We Wish You a Merry Christmas

DADGAD Tuning

Traditional (16th century), arr Doug Young

Chord diagrams: C, F, D, G, E, Am⁷

8

Chord diagrams: F, G, C, C, G, D⁷

13

Chord diagrams: G, C, Am⁷(sus4) 5fr, Dm, G, C

26

Silent Night

DADGAD Tuning

Mohr/Gruber (circa 1818), arr Doug Young

Chord diagrams: D, A7, A7, D, G

TAB: D A G D B D

Chord diagrams: D, G, D

10

TAB: T A B

Chord diagrams: A7, A7, D, D, A7, D, E

17

TAB: T A B

Modulation

Silent Night

25

A E E7 A D

T 2 4 2 2 4 2 9 9 7 7 4 4
 A 4 4 2 4 5 4 7 7 7 7 0 0
 B 0 2 2 2 0 7 7 0 6 7 0 0

34

A D A

T 7 6 4 2 4 2 4 4 7 6 4 2 4 2 4
 A 9 7 5 4 5 4 4 0 4 9 7 5 4 5 4
 B 0 2 2 0 2 0 0 0 0 2 2 0 2 0 0

41

E E A A A E A A7

T 9 9 12 9 7 11 7 2 0 2
 A 7 7 11 11 6 12 7 7 1 2
 B 7 7 9 6 0 0 6 6 2 0 0

M modulate back to beginning

Up On The Housetop

DADGAD Tuning

Hanby (circa 1864), arr Doug Young

Musical notation for measures 1-3. Chord diagrams: D, G(add9), A. Tablature for strings T, A, B, D.




Musical notation for measures 4-6. Chord diagrams: D, G(add9), A⁶, A, D. Tablature for strings T, A, B, D.

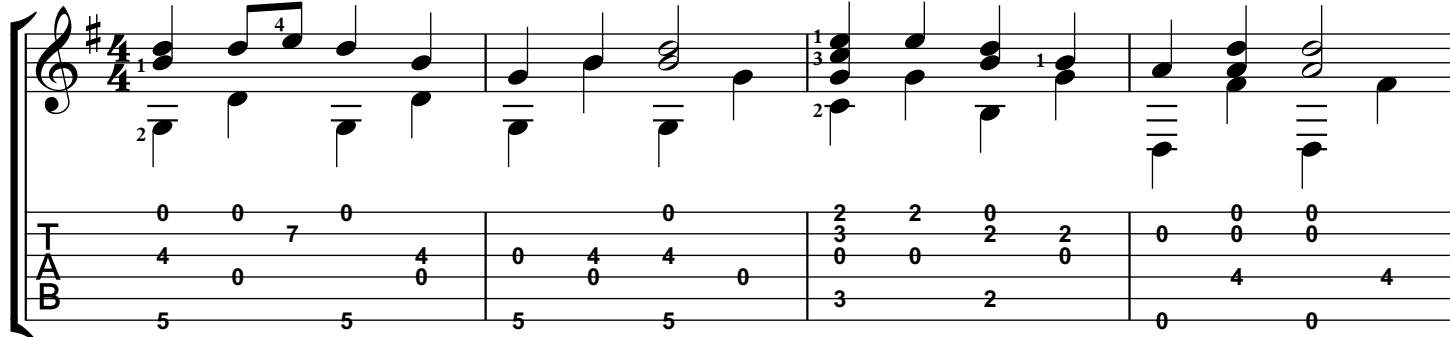
Musical notation for measures 7-13. Chord diagrams: G, D, A⁷, D. Tablature for strings T, A, B, D.

Musical notation for measures 14-16. Chord diagrams: G (5fr), D/F#, Em, D, A, D, D⁷. Tablature for strings T, A, B, D. Time signature change to 2/4 and key signature change to D major.

Up On The Housetop

18

G  4fr C  G/B 








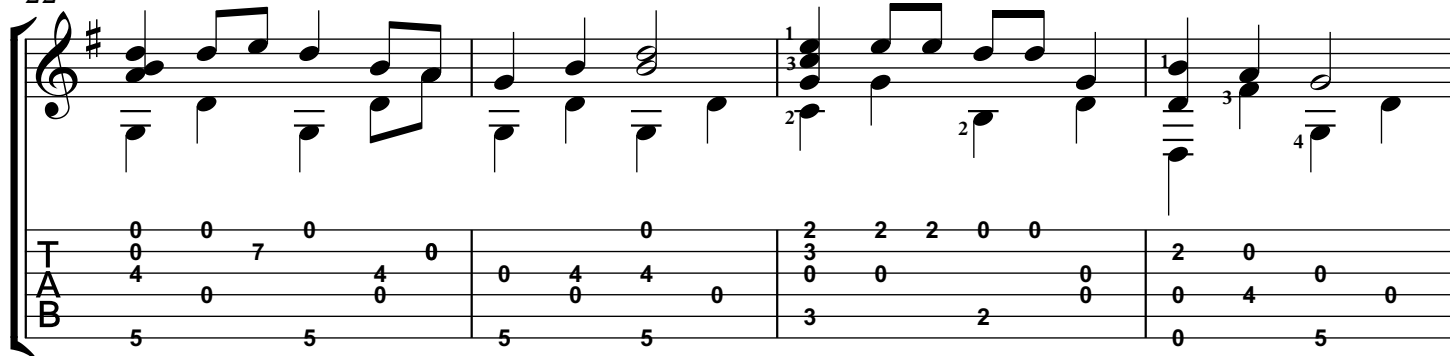
TAB: 0 0 7 0 | 0 4 4 0 | 2 2 0 2 0 | 0 0 0

AB: 4 0 4 0 | 0 4 4 0 | 0 0 2 0 | 0 4 4

5 5 | 5 5 | 3 2 | 0 0

22

G  4fr C  G/B  D⁶  G  5fr








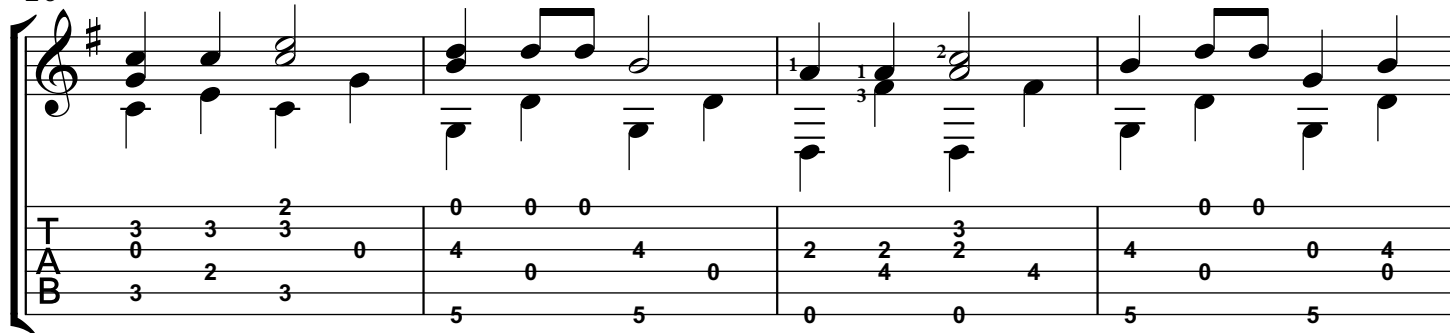
TAB: 0 0 7 0 | 0 0 2 2 2 0 0 | 2 0 0 0 0

AB: 4 0 4 0 | 0 4 4 0 | 0 0 0 0 | 0 4 0 0

5 5 | 3 2 | 0 5

26

C  C  G  D⁷  G 










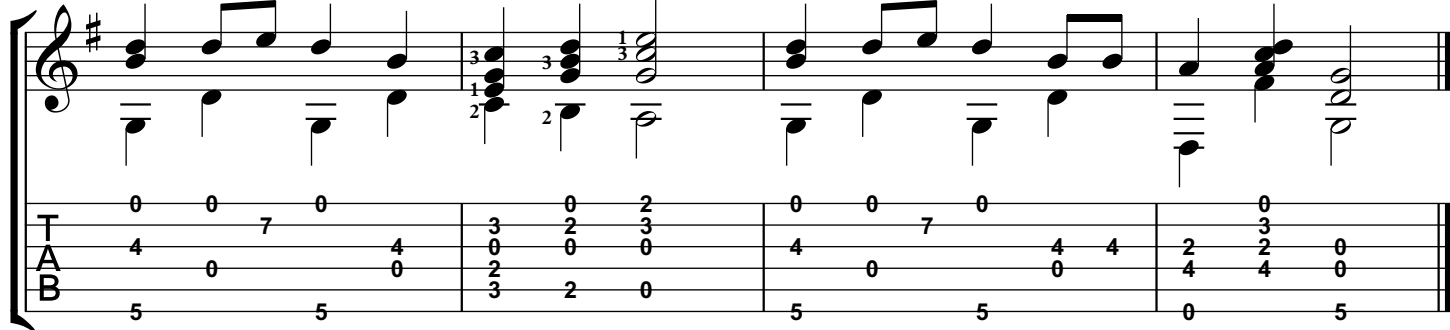
TAB: 3 3 2 0 0 0 | 4 4 0 2 2 3 4 0 0 0

AB: 3 2 3 0 0 0 | 2 4 2 4 4 0 0 4 0 0

5 5 | 0 0 | 5 5

30

G  4fr C  G/B  Am⁷  G  4fr D⁷  G  5fr



TAB: 0 0 7 0 | 3 0 2 3 0 0 7 0 | 0 0 0 0 0 0 0

AB: 4 0 4 0 | 2 0 0 0 4 4 2 2 0 0 0 0

5 5 | 3 2 0 | 0 5 0 5 | 0 5

What Child Is This?

DADGAD Tuning

Dix (circa 1865), arr Doug Young

Am Am G(add9) G Am

7

T
A
B

Am E Am Am

7

T
A
B

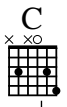


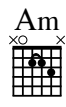
G(add9) G Am E(add9) Am

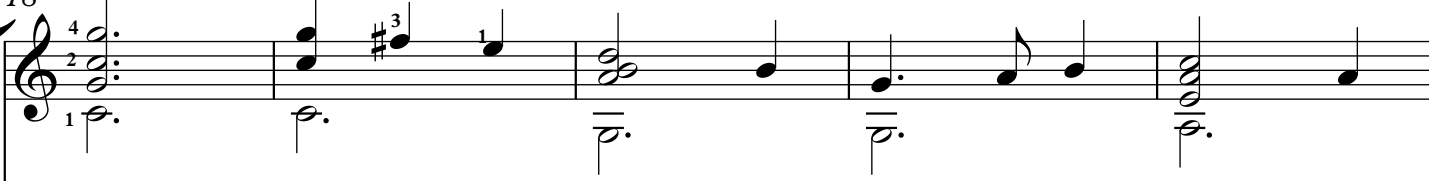
12

T
A
B

What Child Is This?

18

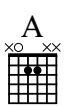
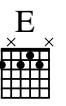
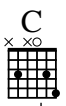
C  G  G  Am 




TAB

5	5	4	2	0	0	4	3
3	3			4	4	0	2
0							2
3	3			5	5		0

23






A  E  C 




TAB

				5	5	4	2
2	1	2	1	3	7	5	3
2				0			
0			2	3			

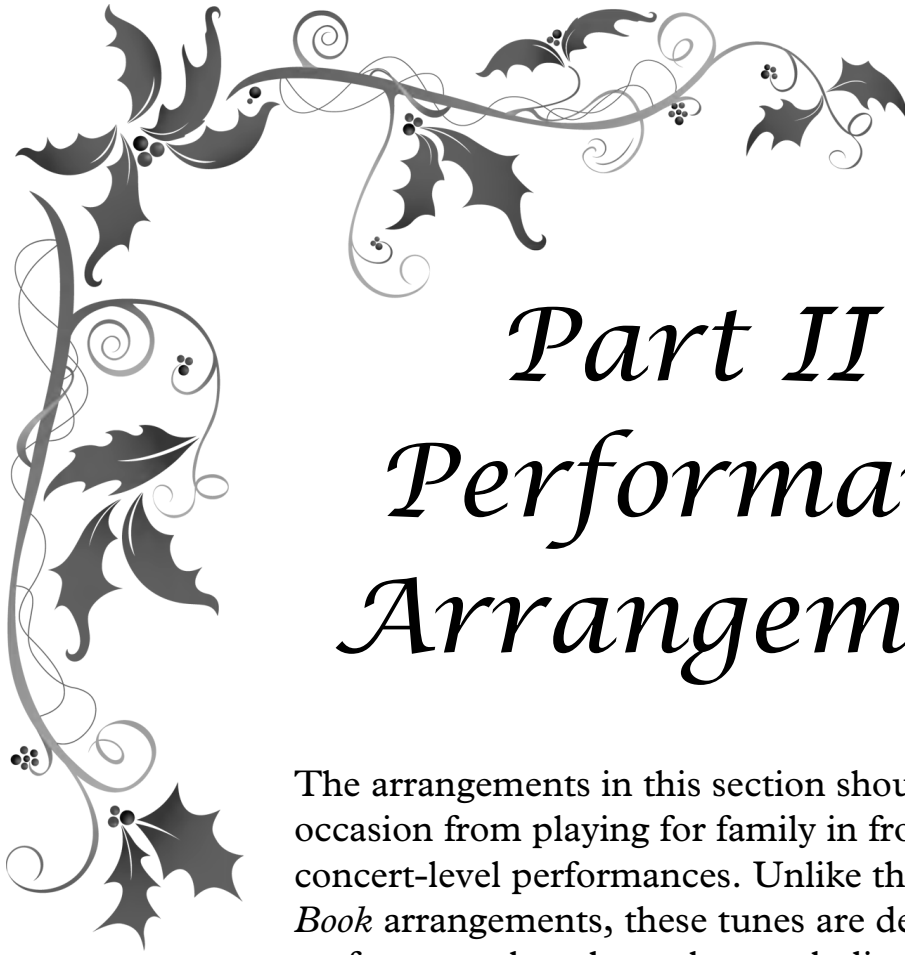
28

G  G  Am  E(add9)  Am 



TAB

0				3	2	2	1	2	2
4	4	0	0	2	2	2	4	2	2
				2				2	2
5	5			0			2	0	0



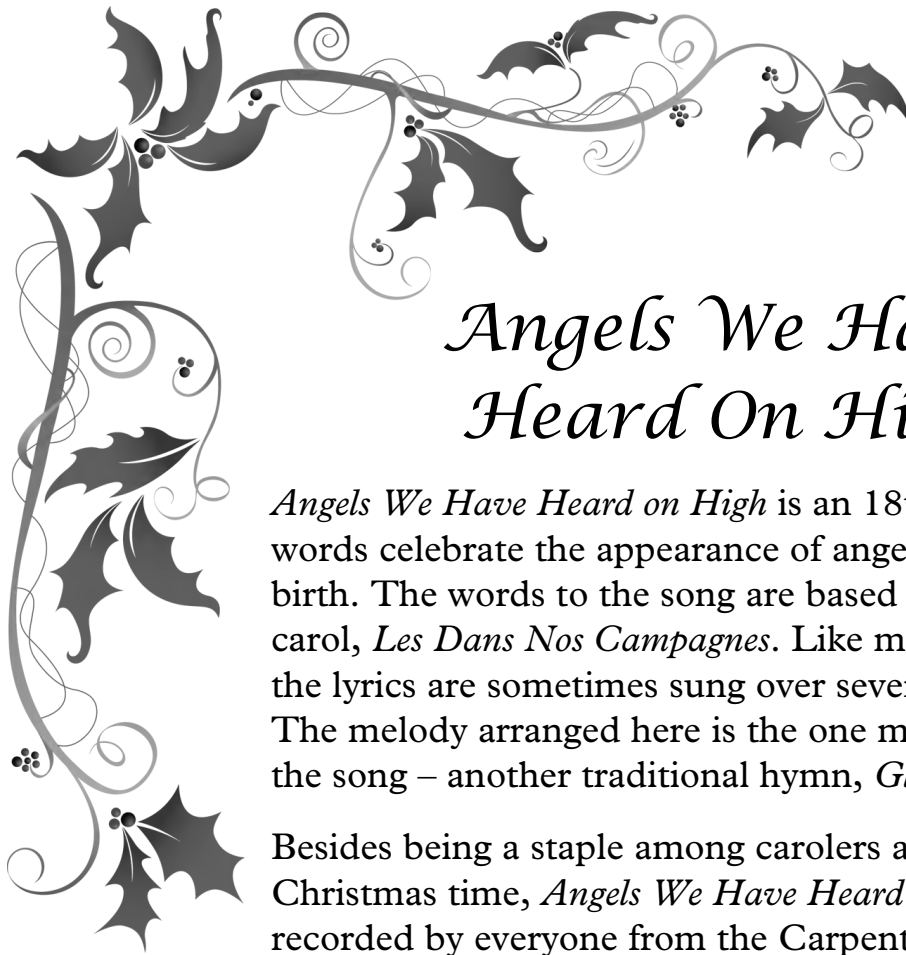
Part II - Performance Arrangements

The arrangements in this section should be suitable for any occasion from playing for family in front of the fireplace to concert-level performances. Unlike the short and basic *Gig Book* arrangements, these tunes are developed to a performance length, explore melodic and harmonic variations, and also add introductions and other extended thematic elements. The pieces aren't necessarily difficult, and should be accessible to an intermediate guitarist, although they are more challenging than the *Gig Book* arrangements. Perhaps the biggest change from the simpler *Gig Book* tunes is that in these arrangements I felt free to do whatever I thought would sound good, without worrying about sticking within basic chord shapes or making it simple to create variations, and of course the arrangements extend well beyond one or two pages.

You'll notice that there are a few tunes in this section that also appear in the simpler arrangements in the the *Gig Book* section. Some carols are worth multiple arrangements! You might also find some ideas that you can take back and incorporate into the simpler versions.

I hope you enjoy learning and playing any of these that strike your fancy!





Angels We Have Heard On High

Angels We Have Heard on High is an 18th century carol whose words celebrate the appearance of angels at the time of Jesus' birth. The words to the song are based on a traditional French carol, *Les Dans Nos Campagnes*. Like many Christmas hymns, the lyrics are sometimes sung over several different melodies. The melody arranged here is the one most commonly used for the song – another traditional hymn, *Gloria*.

Besides being a staple among carolers and churches at Christmas time, *Angels We Have Heard on High* has been recorded by everyone from the Carpenters to REO Speedwagon.

This arrangement is in the key of G, a great key in DADGAD because of the beautiful Gadd9 chord. I've also leveraged some other rich-sounding chords – Cmaj7, Em9 and more – to enhance the tune.

The chorus is the most memorable part of the tune, and when sung, the sustained melismatic notes provide a sharp contrast to the verse. Melodies that rely on sustain present a special challenge in solo guitar arrangements. In this case, I've tried to place the main melody notes on open strings, and create a sense of motion with harp-like arpeggios under the melody. Try to let the melody notes ring out and avoid cutting them off as you change chords.

Try to hold the G bass note down throughout the intro riff, but you can probably get away with lifting your finger if the stretch is too much. The second verse, in the higher octave also requires some serious stretches to include the bass notes. There are some alternatives, including dropping bass notes, as well as taking them up an octave, but you should be able to make these reaches with practice!

Angels We Have Heard On High

DADGAD Tuning

Traditional, arr by Doug Young

G(add9)

rit.

Intro

TAB: D 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A 0 0 9 7 0 | 0 0 9 0 | 0 0 9 7 0 | 0 0 9 0

B 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

5

G G/F# Em⁹ G G D/F# G D/F# Cmaj⁷ G

Verse

TAB: 2 2 2 0 | 0 3 2 0 | 2 0 2 0 | 2 0 0 0

A 0 0 0 0 | 4 0 0 0 | 0 0 0 0 | 2 2 0 0

B 5 4 2 5 | 5 4 5 4 | 3 5 2 5 | 5 2 0 5

9

G G/F# Em⁹ G G Cmaj⁷ D G

TAB: 2 2 2 0 | 0 3 2 0 | 2 0 2 0 | 2 0 0 0

A 0 0 0 0 | 4 0 0 0 | 0 0 0 0 | 2 2 0 0

B 5 4 2 5 | 5 4 5 4 | 3 5 2 5 | 5 2 0 5

Angels We Have Heard On High

13

Gmaj9 Em Am7 D13 G Em(sus4)

16

D/F# D7 G D/F# Em Am7/D Cmaj7 D

19

G(add9)

Interlude

Angels We Have Heard On High

23

G G/F# Em⁷ G G D/F# G

Harm.-----|

Verse 2

T 9 9 9 12 12 10 9 (12) 9 7 9 (12)

A 0 0 0 11 0 0 0 (12) 0 0 0

B 5 9 7 10 9 10

26

D¹³ G/B G G/F# Em⁷ G

Harm.-----|

T 9 10 12 10 0 9 9 9 12 12 10 9 (12)

A 11 11 9 0 0 0 0 11 0 0 0 (12) (12)

B 0 9 5 4 7

29

G D/F# G D¹³ G/B Gmaj⁷

T 9 7 9 (12) 9 12 14 12 15 14

A 0 0 0 10 11 10 10 12 12

B 10 9 10 11 9 9 11 12

Angels We Have Heard On High

Am⁷ D D⁶ G Am A⁹/C[#] D D/F[#]

32

TAB: 10-10-9-10-12-10-9 | 9-12-9-10-9 | 7-9-12-10-9-12-10 | 7-0-0-9-0-0

G(add9) G/F[#] Em Am⁷ D¹³ D(add9)

35

TAB: 5-0-4-7-9-10-7 | 9-10-11-10-9-5 | 5-4-0-7-0-0 | 9-10-11-10-9-5 | 5-4-0-7-0-0 | 9-10-11-10-9-5

G(add9)

37

Interlude

TAB: 5-0-0-9-7-0 | 5-0-0-9-0-0 | 5-0-0-9-7-0 | 5-0-0-9-0-0

Angels We Have Heard On High

41

G G/F# Em7 G D/F# Em7

Verse 3

TAB

44

Cmaj7 G G G/F# Em9 G

TAB

47

G D/F# Em7 Cmaj7 G Gmaj7 Em Am7 D13

TAB

Angels We Have Heard On High

51

G Cmaj7/E D/F# D7 G/B D/F# Em Am7

54

Cmaj9 D7 G/B D/F# Em Am7 Cmaj7 D(sus4)

57

G(add9) G

Harm.----|

Ending



Bring a Torch, Jeannette, Isabella

Bring a Torch, Jeanette, Isabella is a 16th century song from the Provence region of France. The melody is based on an even older air.

My arrangement of *Bring a Torch* began in DGDGAD, a close relative to DADGAD. DADGAD works well in the key of G, and lowering the 5th string down to G makes it even easier to play the tonic of the key without fretting. However, here I've reworked the arrangement for DADGAD, and it still works well. The introduction is based on a rhythmic 12th fret harmonic pattern, and then transitions to a fanfare section that hints at the tune to come. Shortened forms and variations on the introduction are also used as interludes between verses.

The verse introduces variations, some of which are fairly subtle. In performing this tune, I tend to mix and match these different ideas as the mood strikes. The third verse, starting at measure 103, differs most from the others. I start by drop the bassing, and also use a hammer-on-from-nowhere technique to produce some contrast to the other verses.



Bring a Torch, Jeannette, Isabella

DADGAD Tuning

Traditional, arr Doug Young

Harm.-----

Intro



T A G D B D

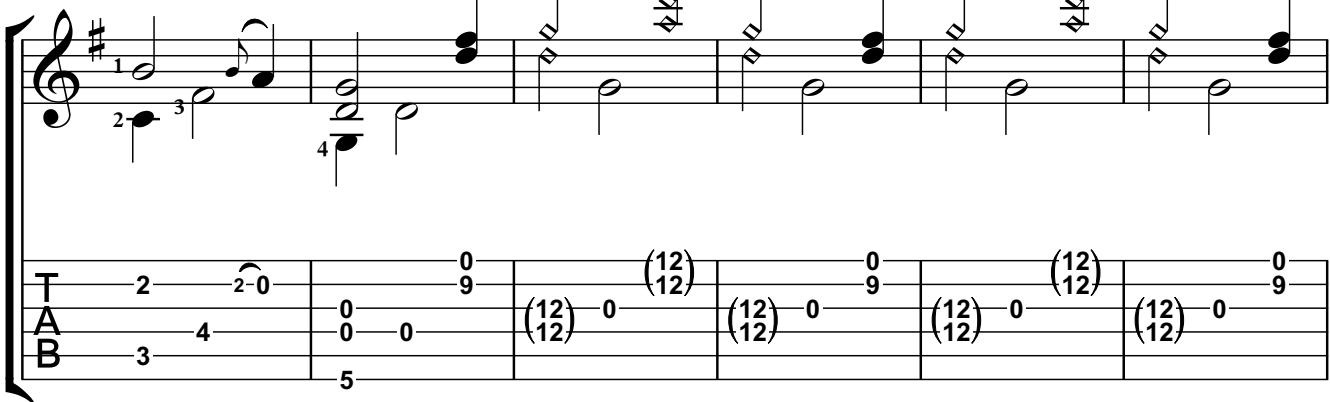
T A B

T A B

Bring a Torch, Jeanette, Isabella




21

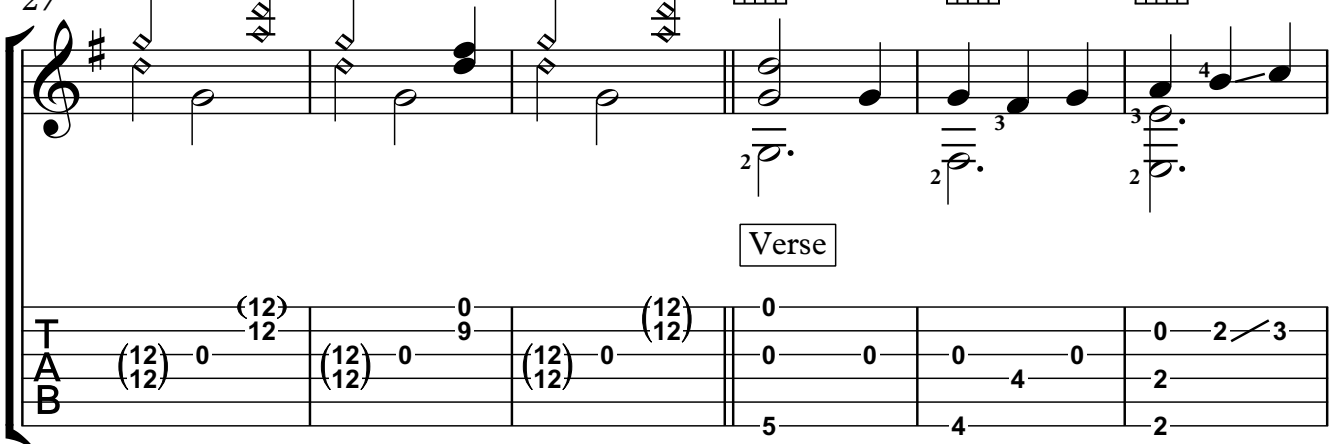
D⁶/C  G  Harm.-----



27






Harm.-----


G  Gmaj7/F#  Em 



Verse

33

D  G  Gmaj7/F#  D  G(add9) 



Bring a Torch, Jeanette, Isabella

39

G(sus4)/B Cmaj7 D(sus4) C G/B Am7

TAB: 0 3 4 4 0 0 0 4 2 4 0 0 0 0 3 3

A: 2 4 4 0 0 0 3 4 3 4 0 0 0 0 0 0

B: 2 3 0 0 0 0 0 3 3 4 2 0 0 0 0 0

45

G/D Em7 D7 G G(add9)/F# Bm Em7

TAB: 2 2-0 0 0 0 0 0 0 4 3 4 0 0 4 2-0 0

A: 0 0 4 4 4 0 4 4 4 4 4 4 4 4 0 0

B: 0 2 0 3 5 4 4 2 4 4 2 0 0 0 0 2

52

D7 G(sus4) G(add9)/F# G Harm.-----

Interlude

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A: 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0

B: 0 3 5 4 4 0 5 5 5 5 5 5 5 5 5 5

Bring a Torch, Jeanette, Isabella

Harm.-----|

58

Gmaj7/B C6/9 D(sus4) C Gmaj7/B C6/9

TAB

(12) 0 (12) 10 0 0 0 0 0 0 10 0 0 0 0 5

9 0 11 0 5 0 3 2 0 0 11 0 0 5

9 3 5 3 9 3

65

D(sus4) G Gmaj7/F# Em D6

rit. Verse

TAB

0 0 0 0 0 0 0 2 0 0 0 4 3 2 0 0

0 0 0 0 0 0 0 4 0 0 4 0 4 0 4

0 0 2 4 0 0 5 4 2 0

71

G Gmaj7/F# Cmaj13 G G G(sus4)/F#

TAB

0 2 0 0 0 0 0 0 0 0 0 5 0 0 3 4

0 4 0 2 4 0 0 0 4/5 5 0 3 4

5 4 3 5 5 4

Bring a Torch, Jeanette, Isabella

77

Em D(sus4) C G/B Am7 D13/C Em7

84

D7 G(sus4) D Cmaj7 Em7 D7 G




91

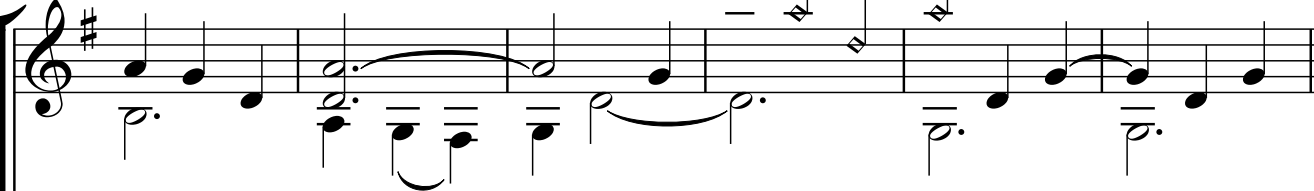
D/F# G C6/9

Interlude

Bring a Torch, Jeanette, Isabella

97



G(add9)/B  D/A  G  5fr Harm.-----|




TAB

0	0	0	(12)	(12)	0	0
2	0	0	0	(12)	0	0
		5 4	5		5	5

103

Em(sus4)  D#maj13 

hammer hammer












Verse

TAB

0	0	0	2 3	0	0	0
0	5	5	0	3	0	0
		5 4 5	2	1	0	5
						5 4 5

109

D#(b5)  D  G  5fr G(add9)  5fr G(sus4)/F#  D6/F#  Em  D(sus4) 



TAB

0	2	0	0	0	2	0	0
0	0	0	0	0	3	4	0
1	0	0	0	0	4	0	0
		5	5	4			2 5 4

Bring a Torch, Jeanette, Isabella

115

C G/B D#maj13 Cmaj7 Em7 D7 G

T
A
B

122

G(add9)/F# D13/C Em7 D7/G# G G(add9)/F# G

Interlude

T
A
B

Harm.-----

129

Verse

T
A
B

Bring a Torch, Jeanette, Isabella

Harm.-----|

135

T
A
B

Harm.-----|

141

T
A
B

Harm.-----|

146

T
A
B

5



The First Noel

The First Noel is a traditional English carol dating from at least the 18th century, and perhaps as far back as the 13th century. You may also find the title spelled as *The First Nowell*. "Noel" comes from the French word for Christmas, so the song is simply about the first Christmas. Like many hymns, the melody is probably from an earlier tune. The first known publication was in William Sandy's *Christmas Carols, Ancient and Modern*, published in 1833.

The First Noel has been recorded by the Supremes, Elvis Presley, and even Bob Dylan.

This arrangement is in the key of D major, and makes frequent use of cross-string "harp" techniques. Try to keep the strings ringing as long as possible during these sections, and try for smooth transitions between chords.

There are a few tricky parts in this arrangement, especially in the second verse, starting at measure 33. Pay close attention to the fingerings in the standard notation. Also see the extended performance notes following the transcription on page 58 for some more detailed discussion and suggested alternate fingerings.



The First Noel

DADGAD Tuning

Traditional, arr. Doug Young

Em⁹ D C#m⁷ G/B G

Intro





D/F# Em¹¹ A D D/F#

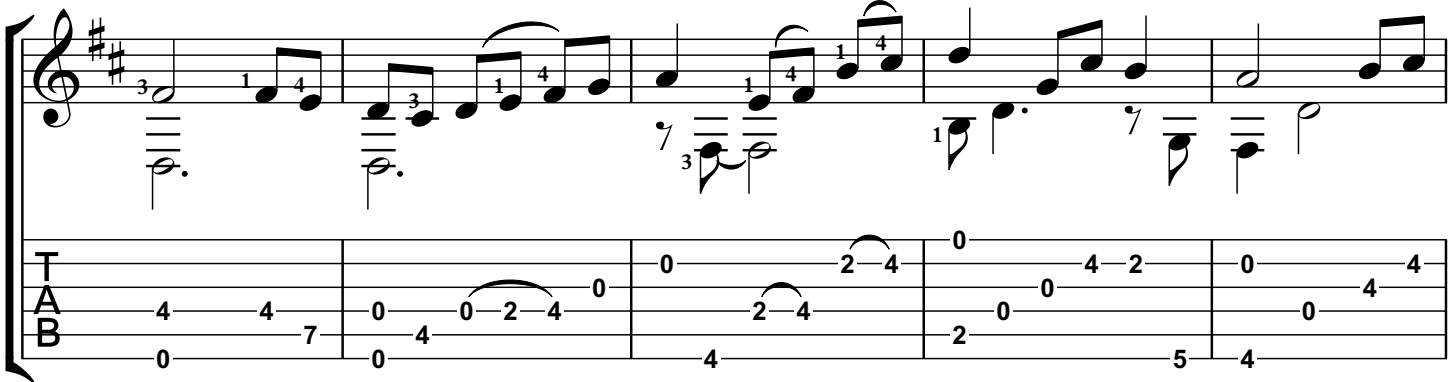
Verse

G/B D/F# G/B D/F# G A⁷ G(add9)/B








The First Noel

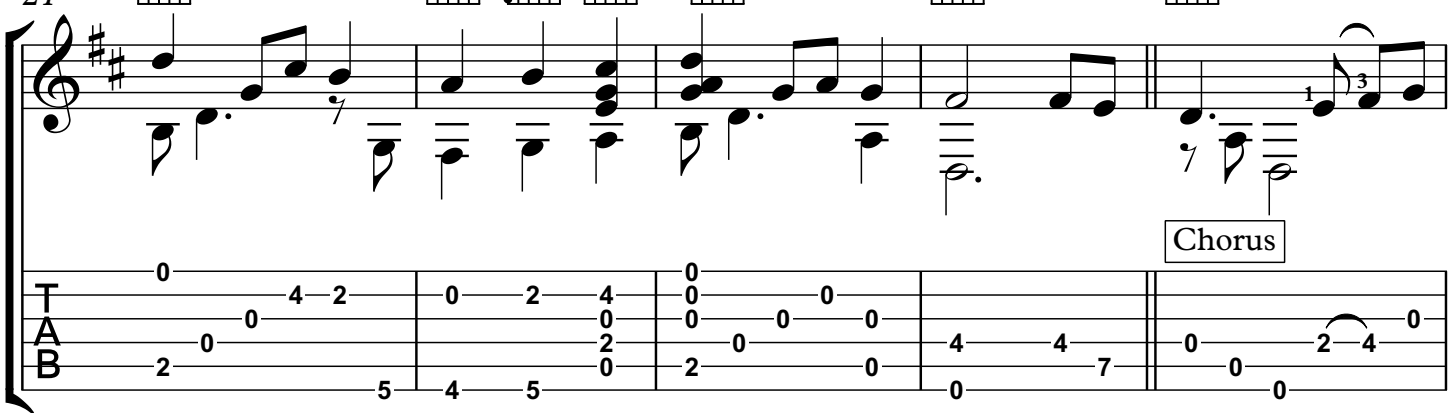
16

D  D/F#  G/B  D/F# 










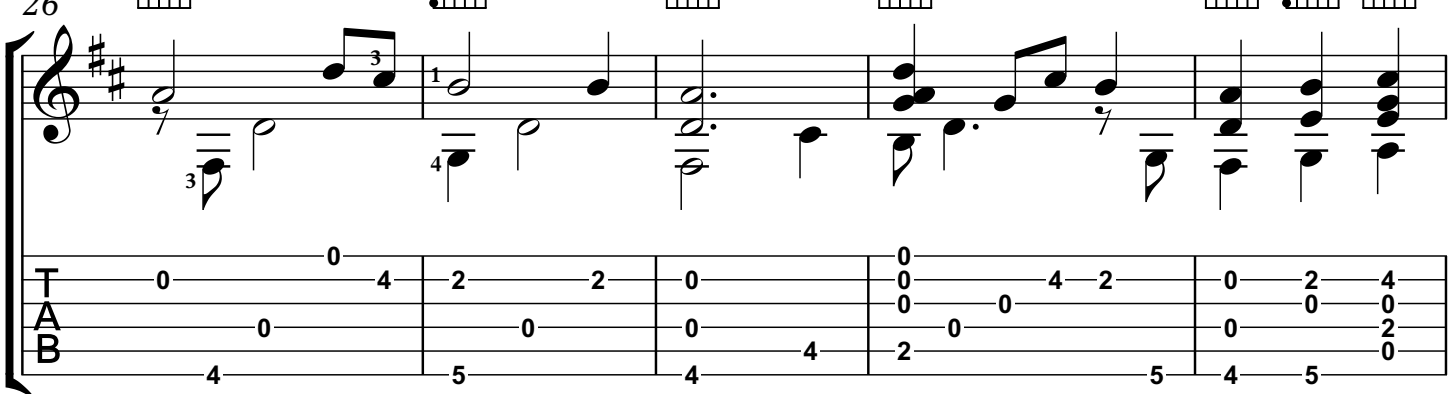
21

G/B  D/F#  G  A7  G(add9)/B  D  D 






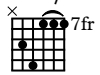

26

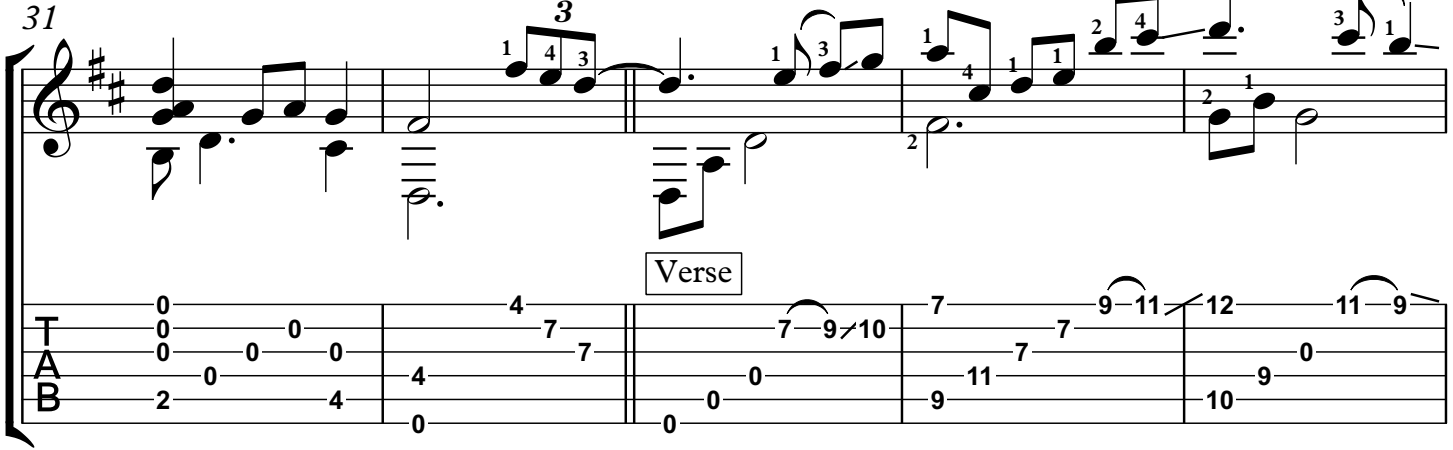
D/F#  G  D/F#  G(add9)/B  D/F#  G  A7 



The First Noel






31

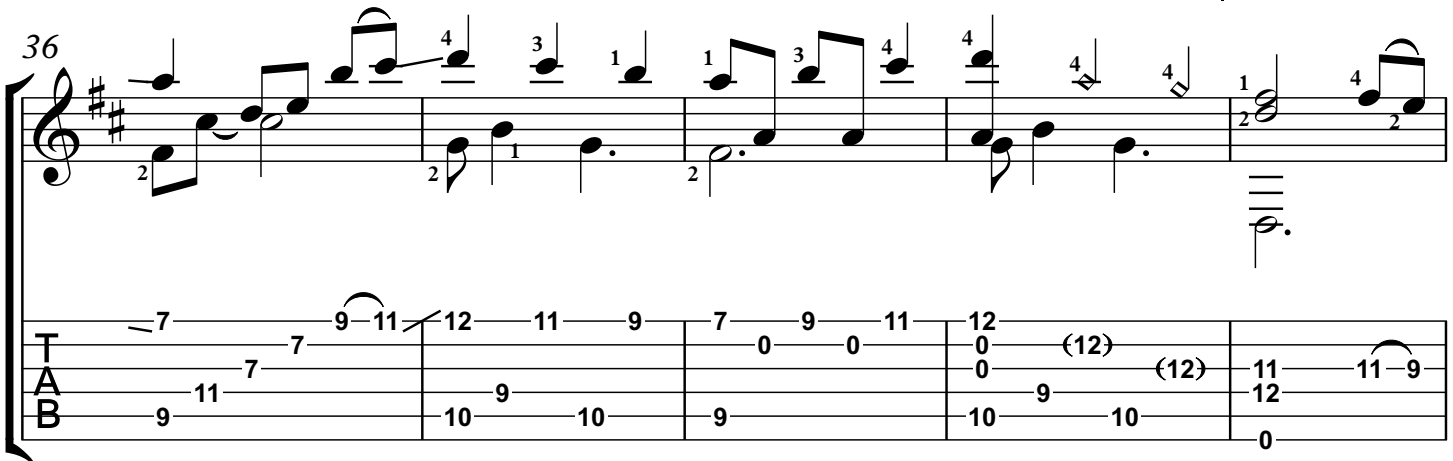
G(add9)/B  D  D  Dmaj7/F#  G 








Verse

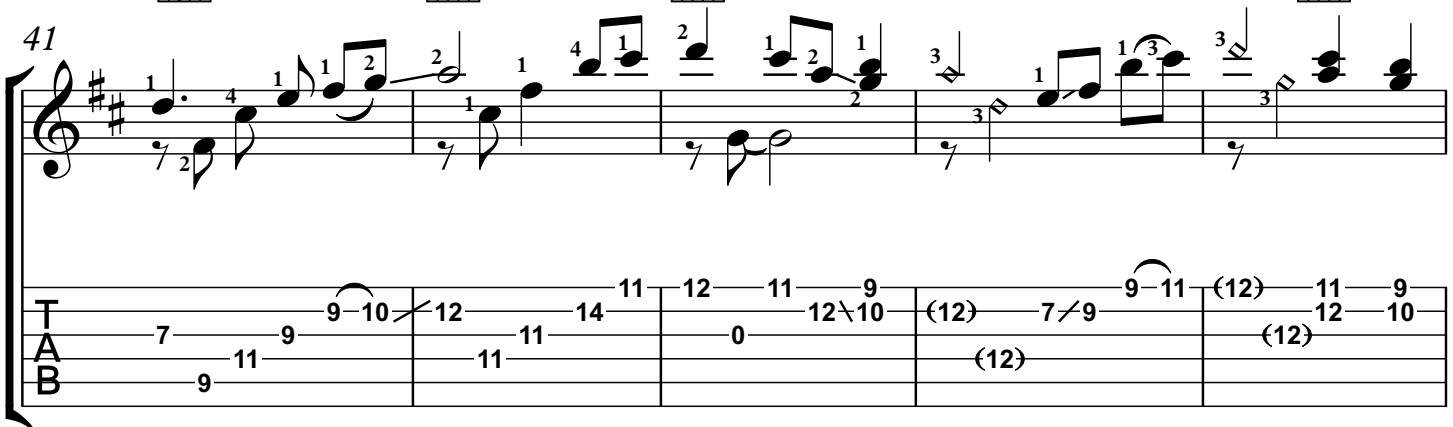
36

Dmaj7/F#  G  D/F#  G  D  Harm.----|



41

Dmaj7/F#  Dmaj7  G  G  Harm.-| Harm.-| 



The First Noel

46

D 12fr A7(sus4) 12fr Harm.----- D 11fr D D/F#

Chorus

T (12) 9-11 (12) (12) (12) 11 0 0 4
 A (12) (12) (12) 12 4 0 2/4 0
 B 0 0 7 0 4 0 4

51

G D/F# G(add9)/B D/F# G A7 G(add9)/B A7/C#

Verse

T 2 2 0 0 4 2 0 2 4 0 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0
 B 5 4 4 2 5 4 5 0 2 0 4

56

D D D/F# 4fr G 5fr D

Verse

T 4 4 4 0 0 2/4 0 7 6 7 6 4 2 4 4 0
 A 4 4 7 4 0 2/4 0 7 6 7 7 5 4 4 4 0
 B 0 7 4 4 9 5 5 0 4 4 0

The First Noel

61

G/B D/F# G A7 G(add9)/B D

TAB: 2 0 0 4 2 | 0 2 4 | 0 0 0 | 4 4 7

65

D D(sus4) D G(add9)/B

TAB: 0 0 0 | 0 6 9 4 0 | 0 4 4 | 0 0 0 0 4 2 | 0 0 0 0 5

68

D/F# G(add9)/B D/F# G A7 G(add9)/B D

TAB: 0 4 4 | 0 0 4 2 | 0 2 4 | 0 0 0 | 0 0 0 4 4 7 | 0

The First Noel

73

G A7(sus4) A7 G(add9)/B G

Chorus

rit. . . .

TAB

0 4 0 2 4 0 0 4 4 4 6 7 4 0 2 0 0 4 2 0 0 0 5

78

D/F# G A7 G(add9)/B A7/C# D(add9sus4)

TAB

0 2 4 0 0 0 0 7 0 4 7 4 0 0

4 5 0 2 4 0 7 4 0

81

G(add9)/B G D/F# G A7 G(add9)/B D/F# A7/E

Tag Ending

TAB

0 4 2 0 2 4 0 0 0 0 0 0

2 0 0 5 4 5 0 2 4 2

The First Noel

84

Em⁹/D D(sus4) C#m7

Outro

TAB: 4 0 0 | 5 4 0 0 | 4 2 4 0 0

87

G/B G D/F#

TAB: 2 0 0 | 5 0 4 0 0 | 4 0 2 0 0

90

Em¹¹ G D/F# Em⁷ Dmaj7

rit. Fretting hand only

TAB: 2 2 4 0 0 | 5 0 0 0 0 | 4 0 0 0 0 | 5 6 4

The First Noel

Here's yet another option for this passage, keeping much of the chord movement on the 6th and 3rd strings. The bass line and melody are harmonized 10ths.

13

Chord diagrams shown above the staff:

- G/B (7fr)
- A (6fr)
- G
- D/F#
- G
- A (6fr)
- G/B (7fr)
- A⁷
- D

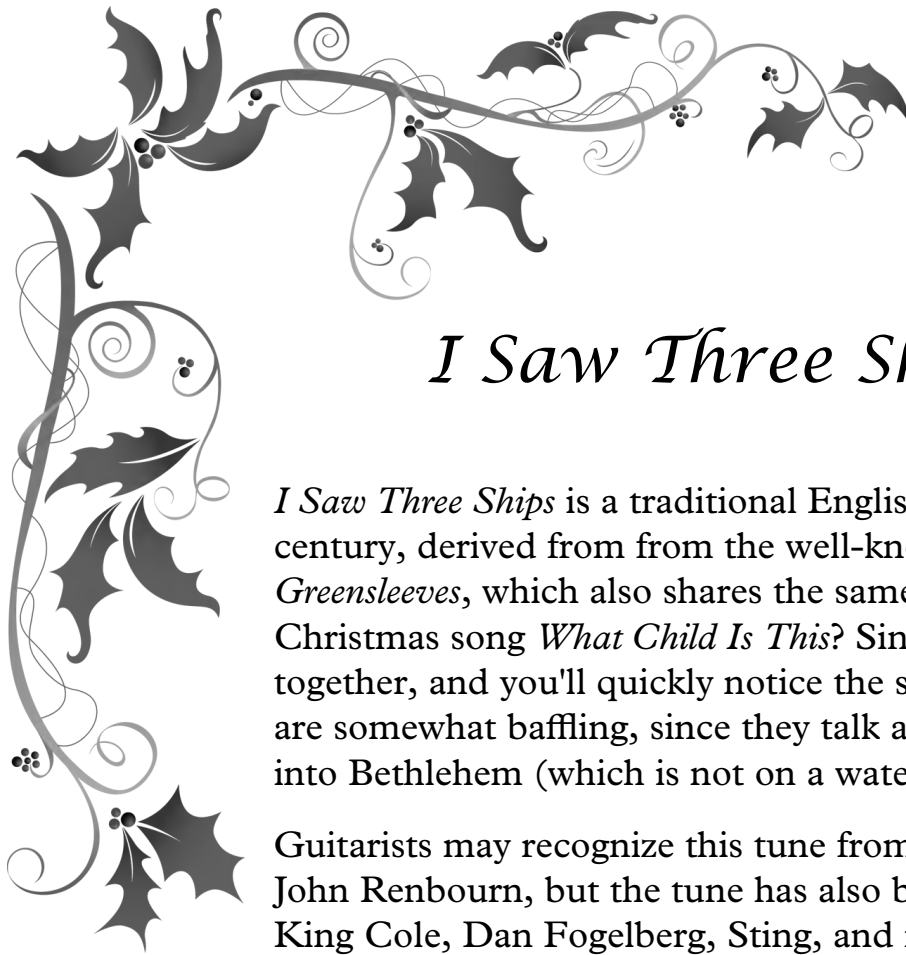
Bass line fingerings (T, A, B strings):

7	0	6	4	2	0	4	6	7	0	0	0	4	4	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

You can experiment with these alternate fingerings throughout the piece. I chose the fingerings I used to try to create smooth transitions, but with practice, any of these could work, and you might prefer another way, or might mix them up. I tend to play the tune differently each time I perform it.

Perhaps the trickiest section of this arrangement is the second verse, where the melody is played up an octave. It's difficult to maintain solid bass notes while playing near the 12th fret, so instead, I've opted for an arpeggiated approach that weaves the melody between accompaniment and harmonics in a slightly more abstract way. You may find measures 34 and 35 easier if you don't try to grab the entire chord at once. You can play the initial melody and bass notes and place your other fingers "just in time." The most important thing is to keep the melody going, so you can always drop some of the other notes to simplify things, as long as the melody is preserved.

Although these suggestions apply specifically to *The First Noel*, similar ideas can be applied to any arrangement in this book. If you find a particular chord or passage too difficult, experiment with alternatives. There are almost always multiple ways to play any section.



I Saw Three Ships

I Saw Three Ships is a traditional English tune from the 17th century, derived from the well-known English tune, *Greensleeves*, which also shares the same melody as the Christmas song *What Child Is This?* Sing the two melodies together, and you'll quickly notice the similarities. The lyrics are somewhat baffling, since they talk about three ships sailing into Bethlehem (which is not on a waterfront!).

Guitarists may recognize this tune from an arrangement by John Renbourn, but the tune has also been recorded by Nat King Cole, Dan Fogelberg, Sting, and many others.

Like most treatments, my arrangement has a bit of a bounce, with a Celtic-flavored jig character. Borrowing the same technique I used with *Joy To The World*, I decided to start the arrangement with a slower, minor version of the melody. I tried to imagine that perhaps the ships are slowly arriving in an early morning fog. Then, at measure 10, we break into the major key and a jig feel.

Many guitarists have heard that DADGAD can only be used to play in the key of D. This arrangement proves otherwise, as we start in D minor, move to D major, modulate to G major, then again to C major, before returning to D. Modulating is a useful way to keep a simple repetitive tune like this interesting.

I Saw Three Ships should be straight-forward to play. Watch for the "hammer-ons-from-nowhere", in measure 10 and elsewhere. I also use various "ornaments" — pulloffs and hammers that add some variety to the melody somewhat at random throughout the tune.

I Saw Three Ships

DADGAD Tuning

Traditional, arr. Doug Young

Slowly and Freely

3 1 4 1 4 1 4 2 1 2 4 4 2 3

Intro

TAB: 7 5-5-7 3 7-3 7 5 3 5-5-7/8 7 6 7-7 5-5-7 3

7

a tempo

Verse

TAB: 7-3 7 5-5-7/8 7 0 0 5-5-5-7 4 7-7-4 7 5 4-5-4 5-5-7 4

13

TAB: 7 6 7 0 5-5-5-7 4 7-7-4 7 5 4-5-4 5-5-7 4 7 5 0 6 7 7 0 0

I Saw Three Ships

18

D 4fr C/D 5fr D 7fr D 4fr A 6fr

Interlude

TAB

22

D 4fr C/D 5fr D 7fr D 4fr A 6fr D 5fr D 11fr A7/D 11fr

TAB

27

G/D 7fr D 7fr A 6fr D 11fr A7/D 11fr

TAB

I Saw Three Ships

31

G/D 7fr
 D 7fr
 A 6fr
 D 5fr
 A7 7fr

Verse

TAB: 9 0 7 4 | 5 5 7 4 | 7 5 | 0 | 0 0 2 4 | 4 2 0

A: 7 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

36

D 00
 A7 00
 D 00
 A7 00
 D 00

TAB: 4 0 0 2 4 | 2 0 4 0 0 | 0 0 2 4 | 4 2 0 | 4 0 0 2 4

A: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

41

A7 00
 D 00
 D 4fr
 A7 00

TAB: 2 0 0 | 0 5 0 5 7 4 | 4 7 | 4 5 5 7 4 | 2 4 0 0

A: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

I Saw Three Ships

46

D A7 G

Verse - Key of G

T	0	0	0	0	0	0	0
A	0	5	0	5	7	4	4
B	0	5	0	5	7	4	0

51

D G

Verse - Key of G

T	0	0	0	0	0	0	0
A	4	0	3	4	0	0	4
B	5	0	0	0	4	0	0

56

D G G Gmaj7/F# Em7 D7 G C6

T	4	0	0	2	4	2	0	0	0	4	0	0	3	4	0	0	4
A	0	0	0	2	4	0	0	0	0	4	4	0	3	4	0	0	4
B	5	0	0	2	4	0	0	0	4	2	0	0	3	4	0	0	4

I Saw Three Ships

61

D G Gmaj7/F# Em7 C6 G

TAB: 2 4 0 0 | 0 0 0 4 | 0 4 0 3 | 4 0 0 2 4

B: 0 0 | 5 4 | 2 3 | 5

65

D G C G6/B Am7 F6 C Am7 G/F G

TAB: 2 0 0 | 3 3 0 2 | 5 2 0 3 | 2 3 3 0 2 0 | 2 0 0

B: 0 5 | 3 2 | 0 3 | 3 0 | 3 5

Verse - Key of C

70

C G6/B Am7 F6 C G/B C G/B

TAB: 3 0 3 3 0 2 | 5 2 0 3 | 2 3 3 0 2 | 0 3 0 | 2 0 2 0

B: 3 2 | 0 3 | 3 0 | 2 3 | 2 2

Interlude

I Saw Three Ships

75

Chord diagrams: C (x00033), G/B (x00032), C (x00033), G/B (x00032), C (x00033).

TAB: Treble (3 0 2 3 0 | 2 0 2 0 | 3 0 3 | 2 0 2 0 | 3 0 3 0), Alto (0 0 0 0 0 0 0 0 0 0), Bass (3 3 | 2 2 | 3 3 | 2 2 | 3 3).

80

Chord diagrams: G/B (x00032), A (x00022).

TAB: Treble (2 0 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 0), Alto (0 0 0 0 0 0 0 0 0 0), Bass (2 2 | 2 0 | 0 2 2 0 | 0 2 2 0 | 0).

85

Chord diagrams: D (000x4fr), D (000x4fr), A7 (x000x6fr), D (000x4fr).

TAB: Treble (0 5 5 5 7 4 | 7 7 4 7 5 | 4 5 4 5 5 7 4 | 7 6 0 | 0 5 5 5 7 4), Alto (0 0 0 0 0 0 0 0 0 0), Bass (0 0 | 0 0 | 0 0 | 0 0 | 0).

Verse - Key of D

I Saw Three Ships

90

Chord diagrams: A (6fr), D (5fr), D (4fr), D (7fr)

TAB: 7 7-4 7 5 4-5-4 5-5-7 4 | 7 5 0 || 0 5-5-5-7 4 | 7 9-9-7-7 5

95

Chord diagrams: D (4fr), A (6fr), D (4fr), D (7fr)

TAB: 4 5 5 5-7 5 4 | 7 6 6 0 | 0 5 5 5-7 4 | 7 9 9 7 7 5 4 | 5 5 5-7 5 4

100

Chord diagrams: A (6fr), D (5fr), D (4fr), C/D (5fr), D (7fr), D (4fr), A (6fr)

Interlude

TAB: 7 5 0 || 4 0 5 0 7 0 | 7 0 4 4 | 4 5 5-7 4 | 7 6 0

I Saw Three Ships

105

D C/D D D A D D A⁷/D

TAB: 4 0 5 0 | 7 0 4 5 | 4 5 5 7 4 | 7 5 | 12 0 11 0

110

G/D D D A D A⁷/D

TAB: 9 0 7 4 | 5 5 7 4 | 7 6 0 | 12 0 11 0

114

G/D D D A D D

TAB: 9 0 7 4 | 5 5 7 4 | 7 5 0 | 0 5 5 5 7 4 | 7 7 4 5

Verse

I Saw Three Ships

119

T
A
B

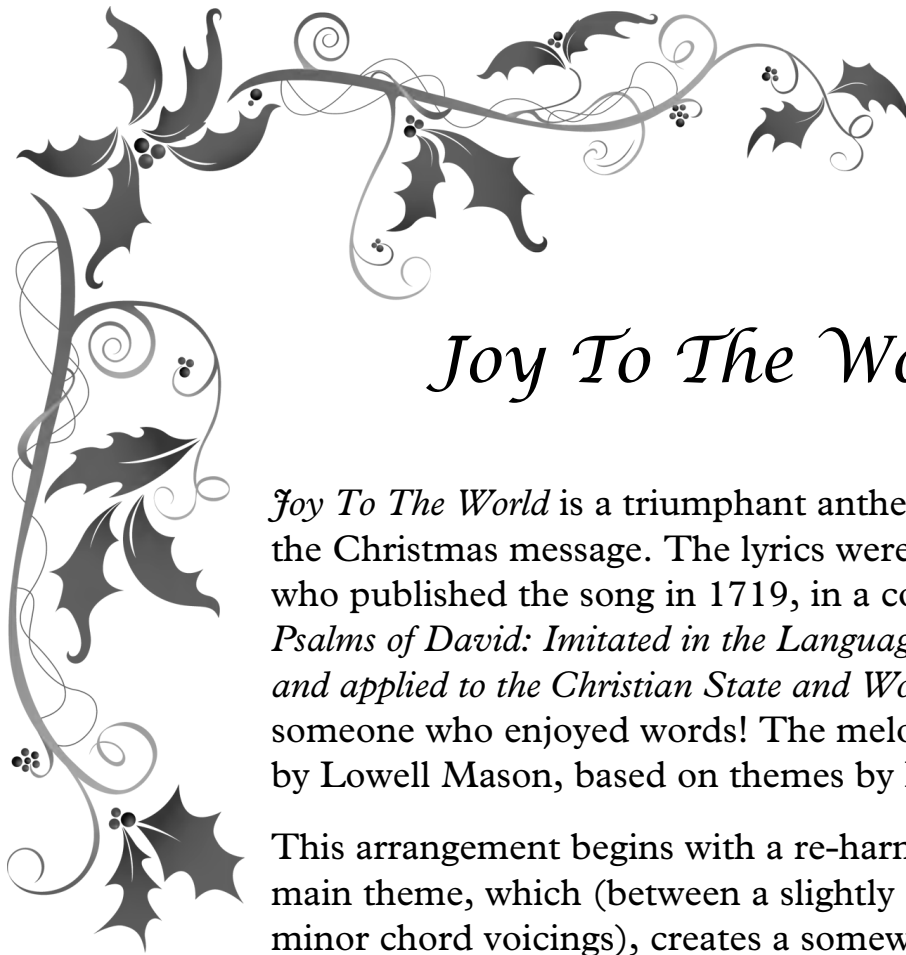
A D

124

rit.

T
A
B





Joy To The World

Joy To The World is a triumphant anthem proclaiming the joy of the Christmas message. The lyrics were written by Isaac Watts, who published the song in 1719, in a collection titled *The Psalms of David: Imitated in the Language of the New Testament and applied to the Christian State and Worship*. Watts was clearly someone who enjoyed words! The melody was added in 1839 by Lowell Mason, based on themes by Handel.

This arrangement begins with a re-harmonized variation of the main theme, which (between a slightly slower speed and some minor chord voicings), creates a somewhat somber mood. The mood is then dramatically broken at measure 6 as we break into the familiar bright major sound of the song. I like the way this intro teases the listener, hinting at the melody in a way that is unexpected, but if you find it to be too far out, or if the fingerings are a bit of a stretch, you can always start the tune at measure 6.

Most of the arrangement is fairly straight-forward, exploring several different ways to harmonize the melody in different octaves over the predominantly D major tonality. The last verse has some more complex chords that may be a challenge to play at speed, so try not to rush the first verses. You can always slow the tune down, and it is also possible to simplify any parts you find difficult. One strategy would be to use portions of one of the earlier verses, while another would be to drop portions of some of the more challenging chord shapes.

Joy To The World

DADGAD Tuning

Watts, arr Doug Young

Slowly

Bm¹¹ 9fr, A 7fr, F#m⁹ 4fr, D(sus4) 4fr, D¹¹/F# 4fr, Bm⁷

Intro

rit. . .

5

a tempo

G, D, A⁷/D, D, D, A

Verse

9

D, G, A, D

Joy To The World

13

D A G/D D D A G/D D

TAB

0 0 0 7 7 6 4 2 2 0 4 7 7 6 4 2

0 0 0 4 4 7 5 4 4 0 4 4 4 7 5 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

17

D D A

TAB

2 0 4 4 4 4 0 2 0 0 4 2 2 2 2 4

4 0 4 4 4 4 0 4 0 0 4 4 2 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

21

A7 D D A

TAB

0 5 4 4 2 5 2 0 0 0 0 4 0 4 0 2 4



0 5 4 4 2 0 4 0 0 0 4 0 4 0 0 0 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

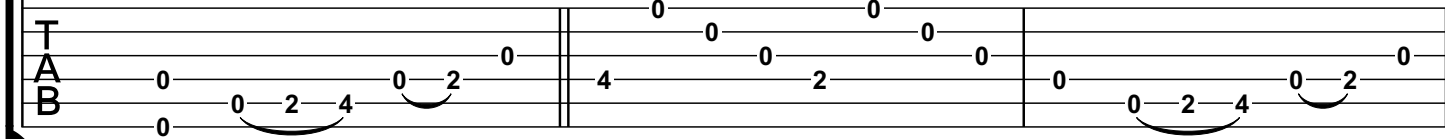
Joy To The World

25

D





Interlude





28

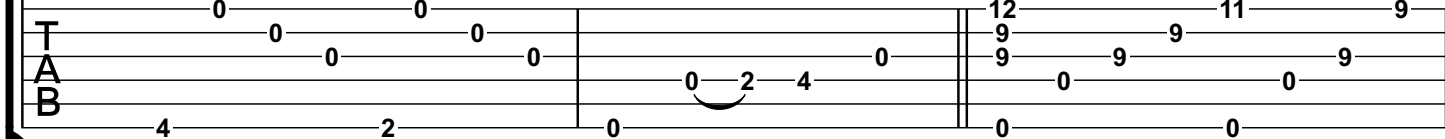
D(add9)



Dmaj9





Verse




31


D(add9)




D(add9)




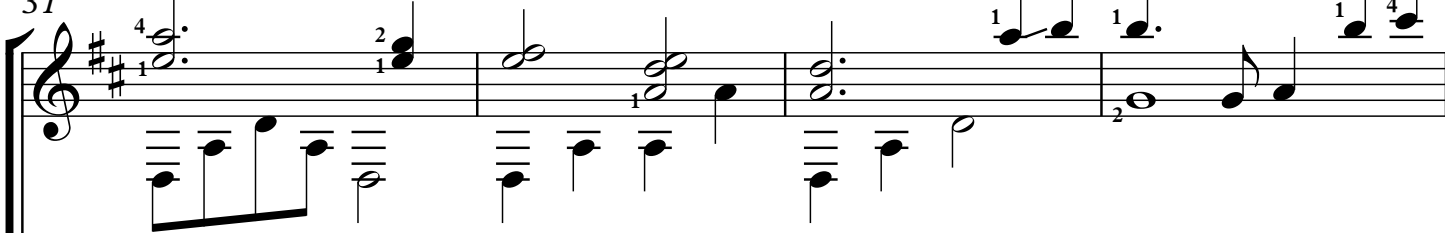
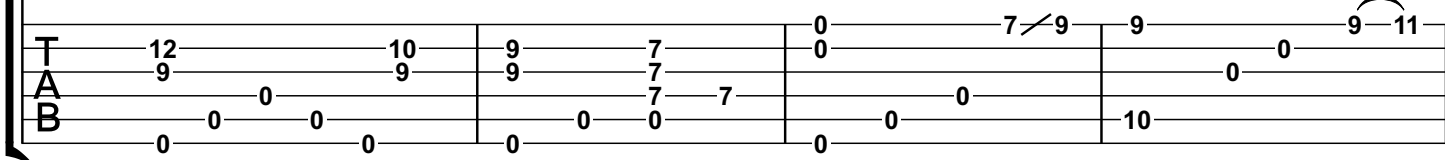
A(sus4)



D



G(add9)

Joy To The World

35

A13 9fr

D(add9) 9fr

D(sus4) 9fr

D(add9) 9fr


38


D(add9) 9fr


41


Joy To The World

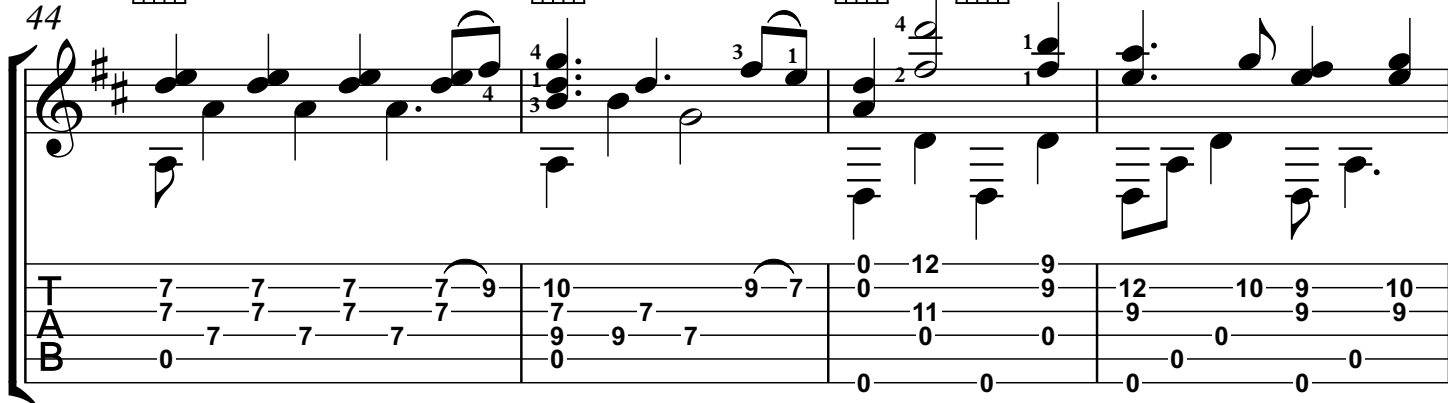
44

A(sus4)  7fr


A7(sus4)  7fr


D 

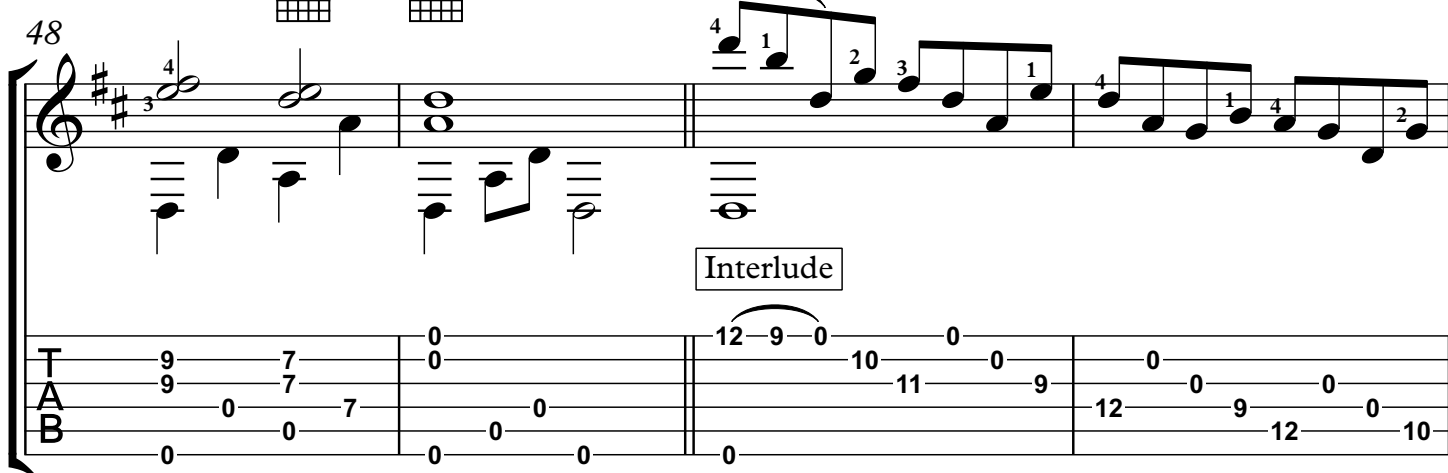
D  11fr



48


A7(sus4)  7fr


D 

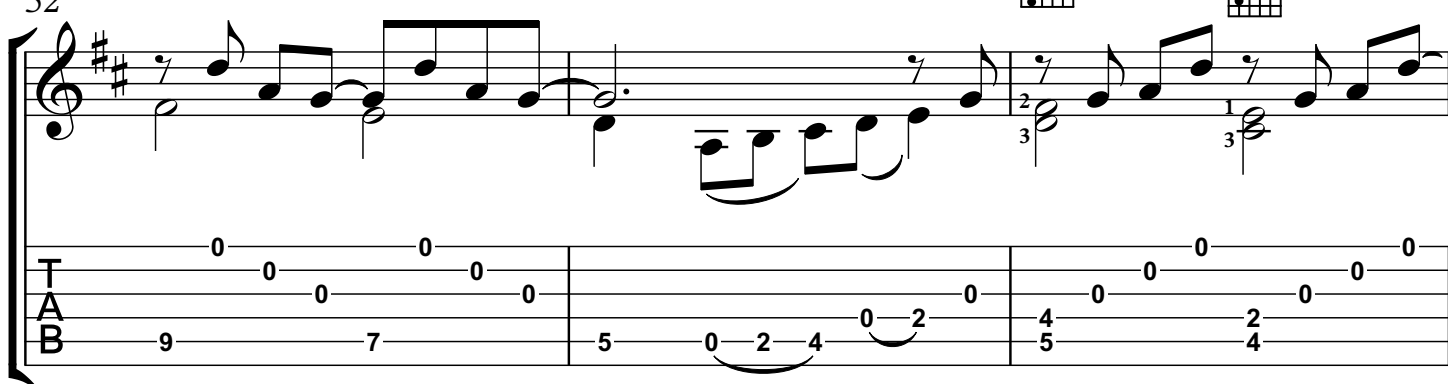


Interlude

52

D 


A/C# 



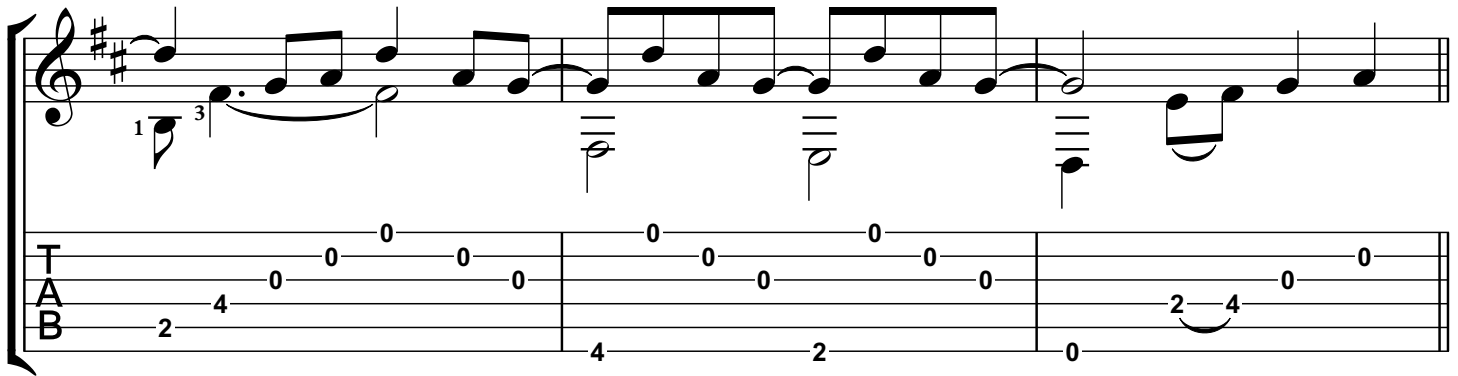
Joy To The World

55

Bm¹³




TAB




Musical notation for measures 55-57. The treble clef staff shows a melody with eighth and quarter notes. The bass clef staff shows a bass line with mostly open strings and some fretted notes. The guitar tablature below the bass staff shows fingerings: 2, 4, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 4, 0, 0.

58


D 11fr




A/D 9fr




Dmaj7 6fr




D



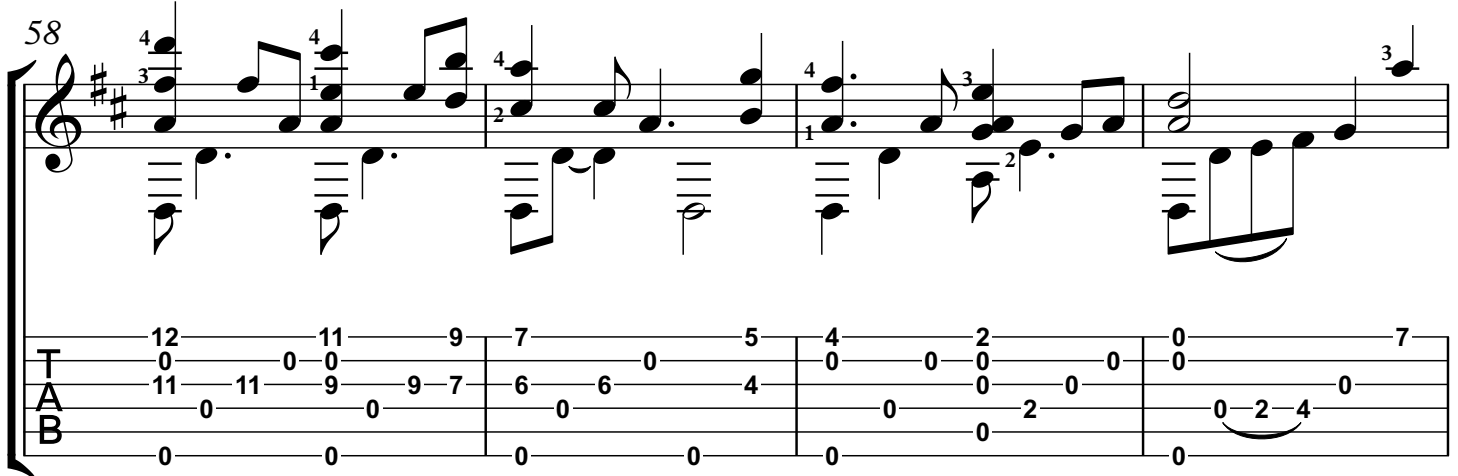
A⁷



D




TAB




Musical notation for measures 58-61. The treble clef staff shows a melody with quarter and eighth notes. The bass clef staff shows a bass line with quarter and eighth notes. The guitar tablature below the bass staff shows fingerings: 12, 0, 11, 0, 0, 9, 7, 0, 5, 4, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 7.

62


Gmaj7 5fr




A⁷(b9) 8fr



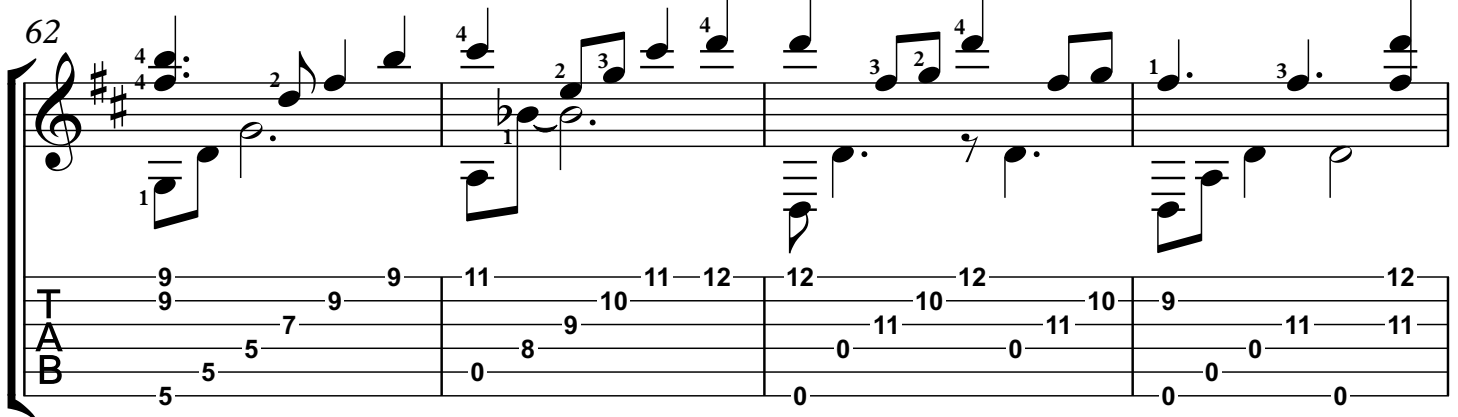
D(sus4) 10fr



D 9fr



TAB



Musical notation for measures 62-65. The treble clef staff shows a melody with quarter and eighth notes. The bass clef staff shows a bass line with quarter and eighth notes. The guitar tablature below the bass staff shows fingerings: 9, 9, 9, 9, 11, 10, 11, 12, 12, 12, 10, 12, 10, 9, 11, 11, 5, 5, 5, 7, 0, 8, 9, 0, 11, 0, 11, 0, 0, 0, 11, 11.

Joy To The World

66

D G/D Dmaj7 D D G/D Dmaj7 D

TAB

70

Dmaj7 Dmaj7 Am9 Am9

TAB

74

D D Dmaj7 D7 G(add9) A7

TAB

Joy To The World

77

D

T
A
B

80

D/C

C

T
A
B

83

G/B

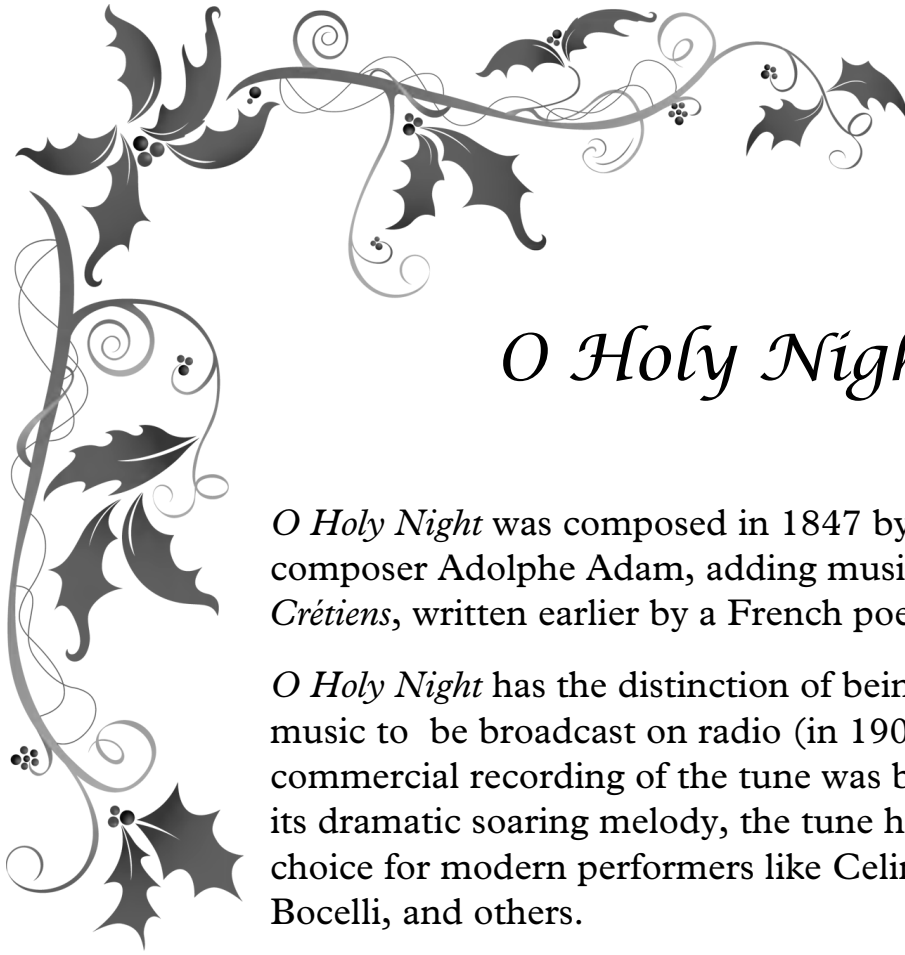
D(sus4)/F#

A7/E

D

rit.

T
A
B



O Holy Night

O Holy Night was composed in 1847 by the French operatic composer Adolphe Adam, adding music to a poem, *Minuit, Crétiens*, written earlier by a French poet, Placide Cappeau.

O Holy Night has the distinction of being the second piece of music to be broadcast on radio (in 1906). The earliest commercial recording of the tune was by Enrico Caruso. With its dramatic soaring melody, the tune has been a popular choice for modern performers like Celine Dion, Andrea Bocelli, and others.

Because *O Holy Night* is relatively long and harmonically complex, the arrangement itself can be rather straightforward. I've begun with a simple arpeggiated introduction that sets up the 6/8 feel of the tune, and then play the melody, trying to maintain a 6/8 accompaniment underneath. The tune can be repeated as many times as desired. I haven't created any specific variations, but with a tune that already has this much variety and harmonic interest, you can leverage dynamics, tempo, and phrasing to introduce your own variations.

Watch the fingerings for suggestions on how to handle some of the chord transitions. For example, in measure 30 and 31, I move to the barred F#m on the last note of measure 30. In measure 47, I switch fingers on the F# in the second half of the measure to make it easier to transition to the Em barre in measure 48. You may find other ways to make these changes smoothly, just try to avoid disrupting the flow of the accompaniment.

O Holy Night

DADGAD Tuning

Adam/Cappeau, arr Doug Young

D **D** **D**

Intro **Verse**

TAB

D	0	0	0	4	7	0	0	0	0	4	7	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G **G/B** **D**

5

TAB

T	4	0	4	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A7 **D** **D**





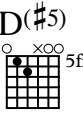
9

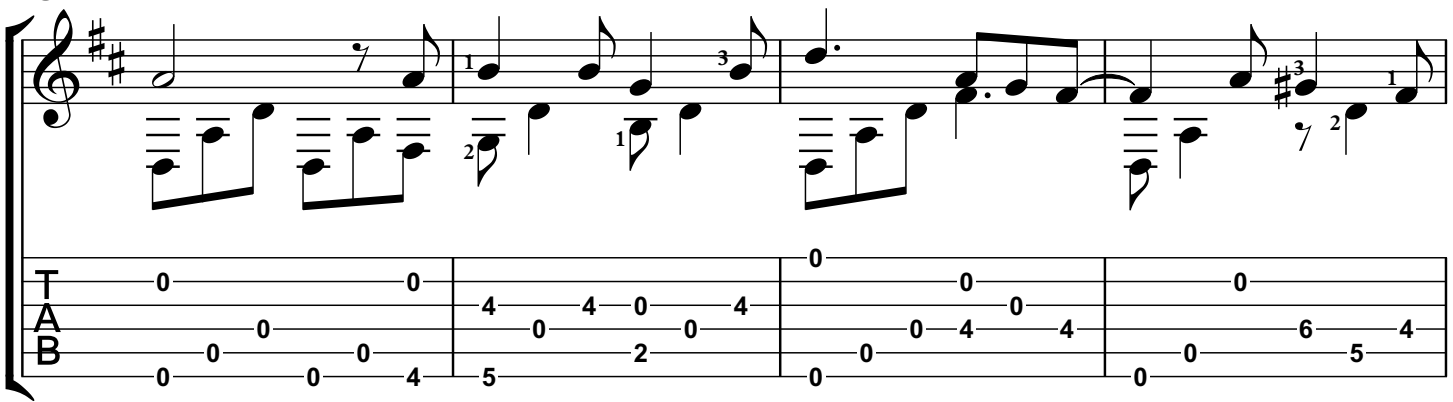
TAB

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0




O Holy Night

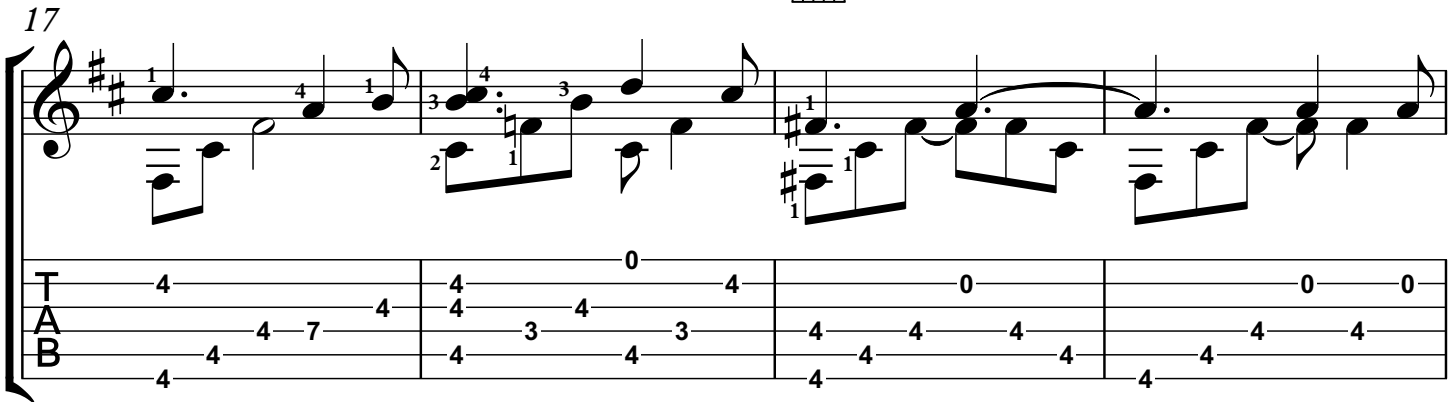
13

D  G  G/B  D  D(#5) 





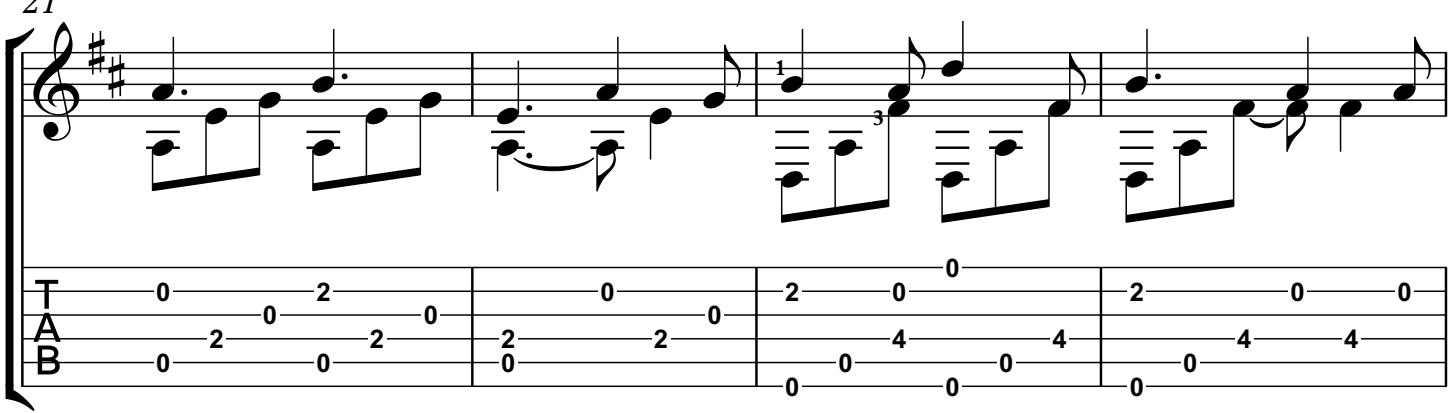
17

F#m  C#7  F#m 



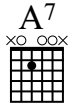
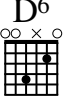
21

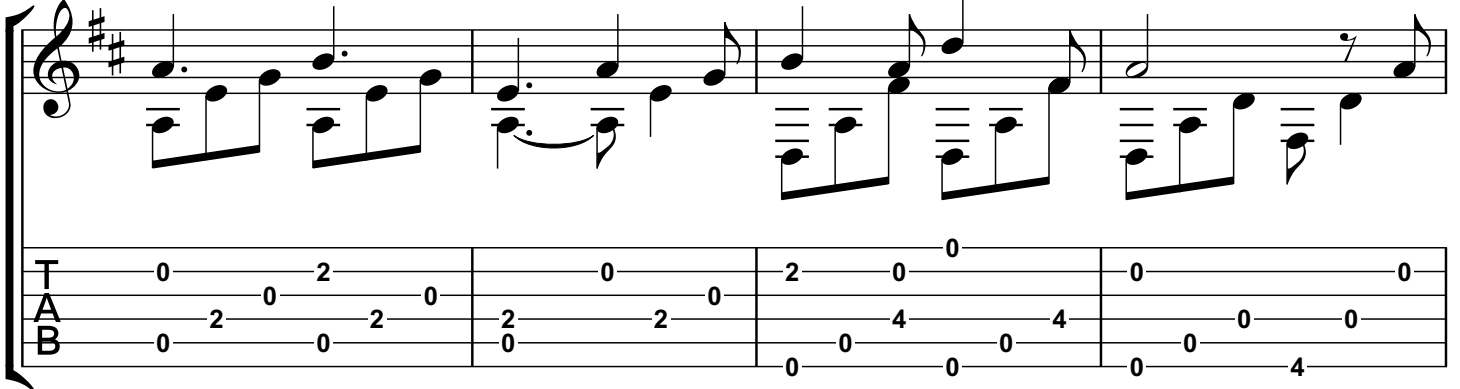
A7  D6 



O Holy Night

25

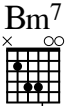

A7  D6 

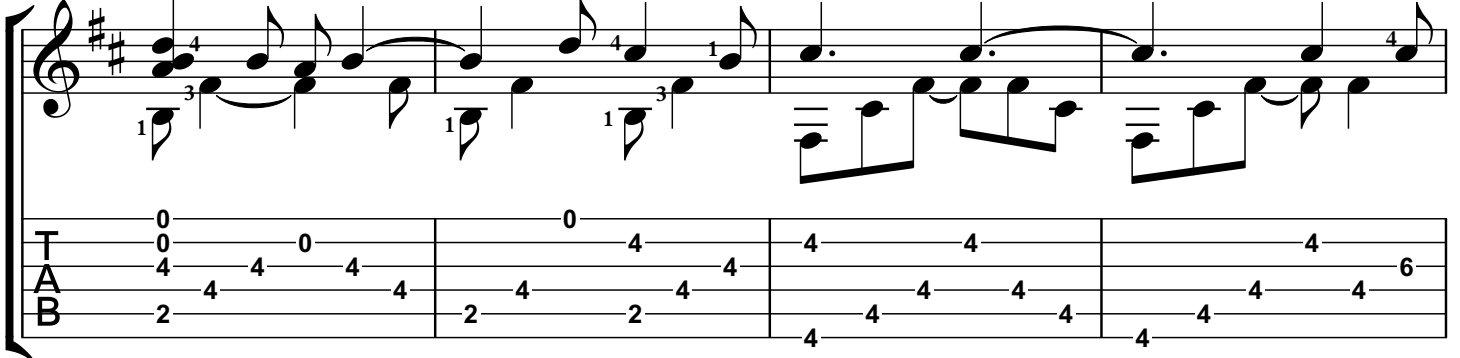


TAB notation for measures 25-28:

T	0	2	0	2	0	2	0	0	0	0	0
A	0	2	0	2	0	2	0	4	4	0	0
B	0	0	0	0	0	0	0	0	0	4	4

29

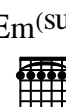


Bm7  F#m 

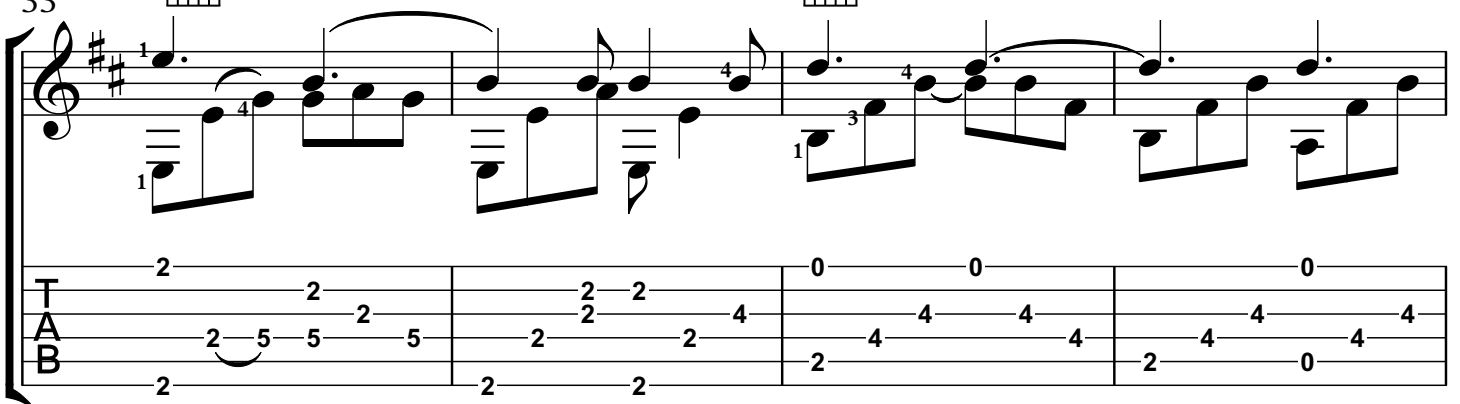


TAB notation for measures 29-32:

T	0	0	0	0	0	4	4	4	4	4	6
A	4	4	4	4	4	4	4	4	4	4	4
B	2	4	4	4	2	4	2	4	4	4	4

33

Em(sus4)  Bm7  Bm7/A 



TAB notation for measures 33-36:

T	2	2	2	2	2	2	0	0	0	0	0
A	2	5	5	5	2	2	4	4	4	4	4
B	2	2	2	2	2	2	2	4	4	0	4

O Holy Night

37

D A7 D D/F# G

TAB

41

D A7 A9/C# D

TAB

45

A7 A7/C# D D(sus4) Em(sus4)

TAB

O Holy Night

49

D 4fr

A7 5fr

rit.

TAB

51

D 4fr

1.

TAB

55

D 4fr

2.

rit.

TAB



Silent Night

Silent Night is possibly the best known and most popular of all Christmas tunes. The German carol, *Stille Nacht*, was composed by school teacher and organist Franz Xaver Gruber, adding a melody to lyrics by Father Joseph Mohr. Gruber composed the tune and created guitar accompaniment, and the two co-authors gave the first performance of the piece for mass in 1818. Gruber's original tune was thought to have been fairly upbeat, but today, the beautiful melody is almost always played slowly.

For this arrangement, I've added a bell-like introduction using 12th and 7th fret harmonics, which are also used between verses. The arrangement should be easy to play, just try to bring the melody out as much as possible, especially since the accompaniment sometimes crosses the melody to a higher register.

You will also find a more basic version of *Silent Night* in the Gig Book section of this book, which explores the tune in both the key of D and the key of A.



Silent Night

DADGAD Tuning

Gruber/Mohr (1818), arr Doug Young

Harm.-----|

Freely

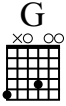
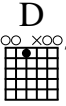
Harm.-----| D

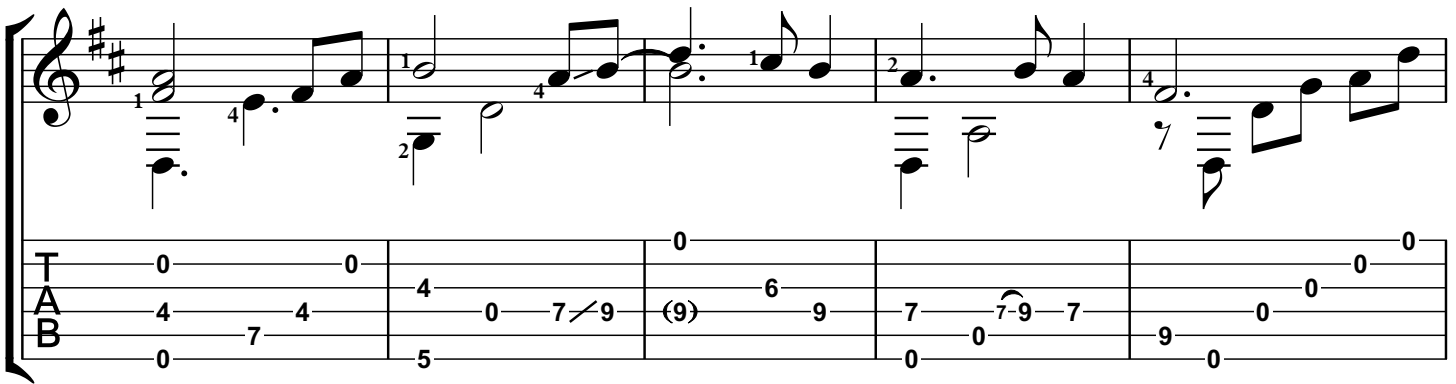
D

A 5fr A(add9)/E 5fr D 4fr

Silent Night

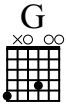


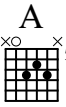
18

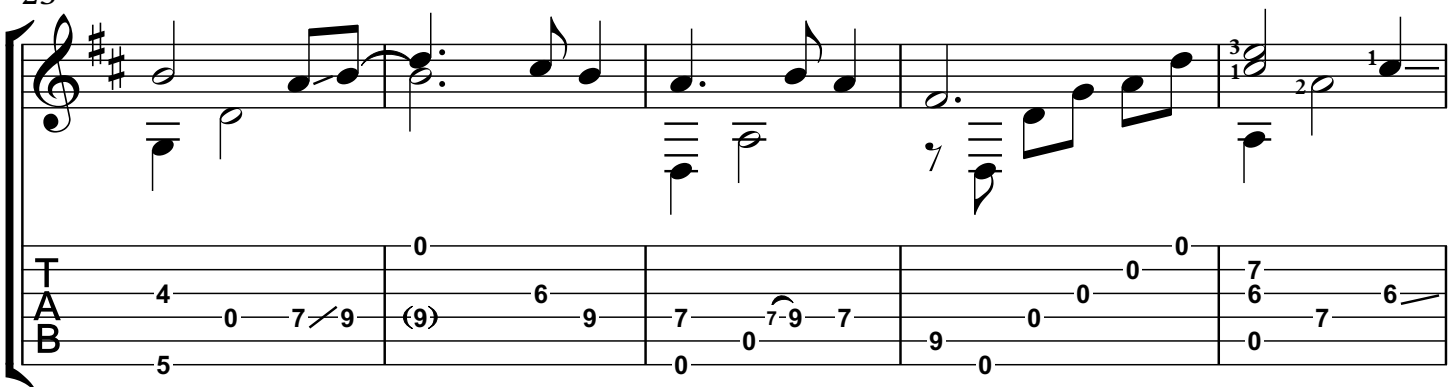
G  D  7fr



Musical notation for measures 18-22, including a treble clef staff with a key signature of two sharps (F# and C#) and a bass staff with TAB notation. Chord diagrams for G and D (7fr) are shown above the staff.

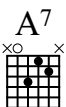
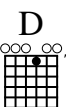
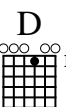
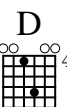

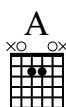

23


G  D  7fr D  9fr A  5fr



Musical notation for measures 23-27, including a treble clef staff with a key signature of two sharps and a bass staff with TAB notation. Chord diagrams for G, D (7fr), D (9fr), and A (5fr) are shown above the staff.

28

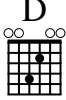
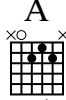
A⁷  D  7fr D  11fr D  4fr A⁷/E  5fr A  D  Harm.-----

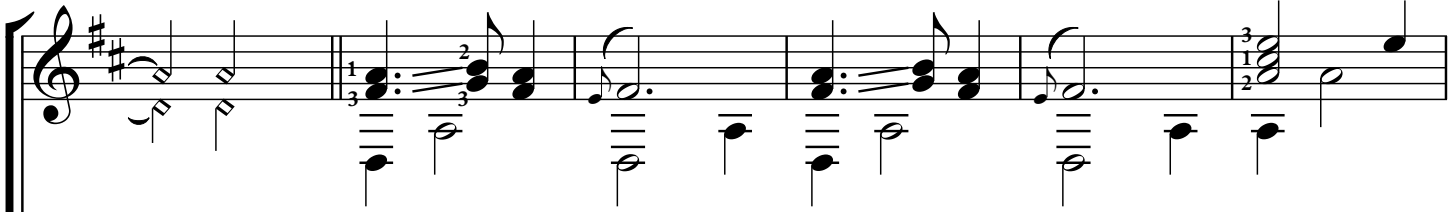


Musical notation for measures 28-32, including a treble clef staff with a key signature of two sharps and a bass staff with TAB notation. Chord diagrams for A⁷, D (7fr), D (11fr), D (4fr), A⁷/E (5fr), and A are shown above the staff. The notation ends with a double bar line and two (12) markings in the bass staff.

Silent Night

35 Harm.-|

D  A 






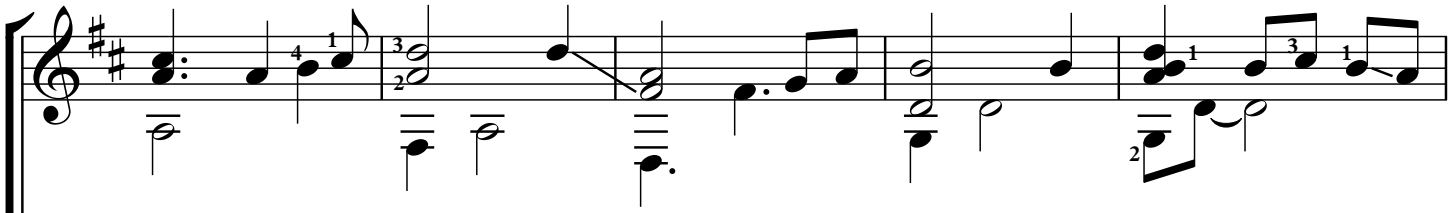
TAB (12) 2 4 2 2 4 2 2 4 2 4 7 7

A 4 5 4 2-4 4 5 4 2-4 6 7

B 0 0 0 0 0 0 0 0 0 0

41

D  D  G 







T 6 0 7 7 2 4 4 4 4 0 4 4 6 4 2

A 7 9 7 7 4 4 0 0 0 0 4 6 4 2

B 0 0 0 0 0 5 5 5 5

46

D  G  D 



T 2 4 2 4 0 4 4 4 6 4 2 2 4 2

A 4 5 4 2-4 0 0 4 0 4 6 4 2 4 5 4

B 0 0 0 0 5 5 5 5 0 0 0 0

Silent Night

51

Chord diagrams: A (6fr), A (9fr), D (7fr), D (11fr)

Tablature: T, A, B strings with fret numbers 0, 2, 4, 4, 0, 0, 0, 7, 6, 7, 9, 10, 9, 9, 11, 7, 0, 0, 9, 12, 11.

56

Chord diagrams: D (4fr), A7/E (5fr), A7, D (7fr)

Harm.-----|

Tablature: T, A, B strings with fret numbers 7, 0, 0, 0, 0, 4, 4, 7, 0, 2, 0, 0, (12), (12), (12), 7, 9, 7, 9, 10, 9, 7, 0, 0, 0.

62

Chord diagrams: A7 (11fr), A7 (11fr)

Tablature: T, A, B strings with fret numbers 7, 9, 7, 7, 9, 10, 9, 7, 9, 7, 0, 0, 0, 14, 0, 14, 11, 12, 0, 12, 0, 0, 11, 0, 11.

Silent Night

67

D 11fr, D 7fr, G 5fr, G 10fr, D 7fr

TAB

72

G 5fr, G 10fr, D 7fr

TAB

77

A7 11fr, D 11fr, D 14fr, D 11fr, A 9fr

TAB

Silent Night

83

Bm⁷ C6/9 D A

rit.

T
A
B

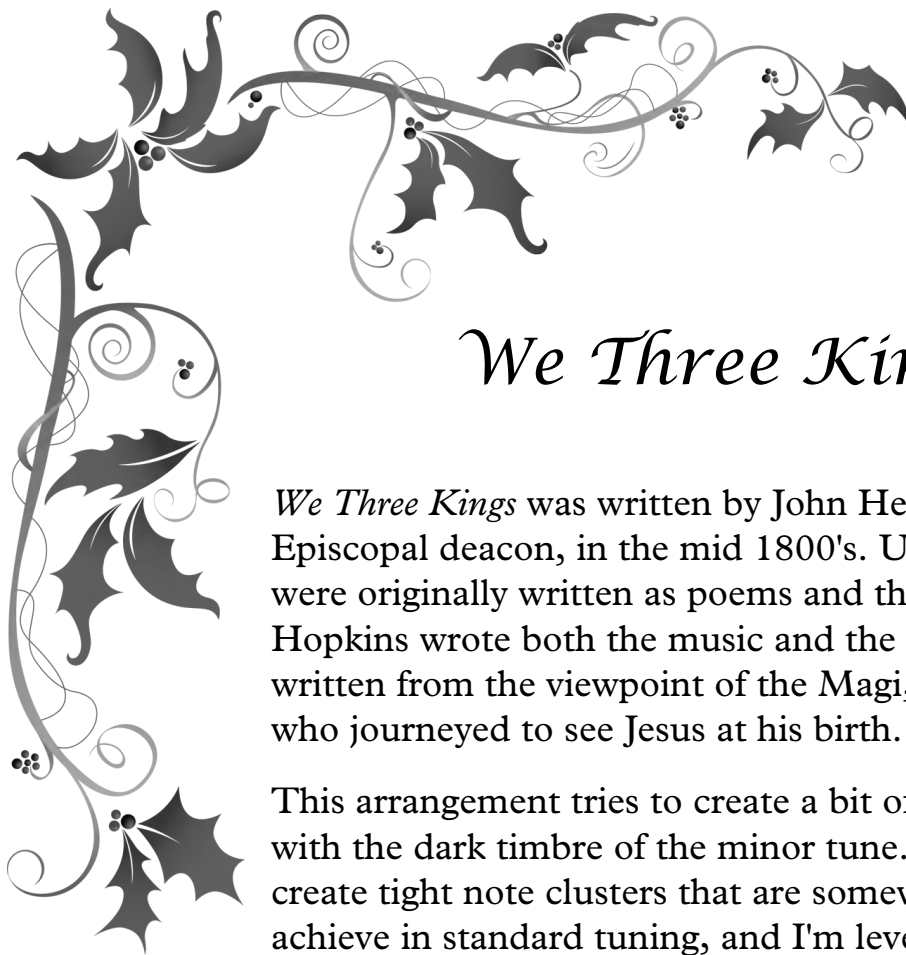
87

D

Harm.-----|

T
A
B





We Three Kings

We Three Kings was written by John Henry Hopkins Jr., an Episcopal deacon, in the mid 1800's. Unlike many carols that were originally written as poems and then put to music, Hopkins wrote both the music and the lyrics. The lyrics are written from the viewpoint of the Magi, the three wise men who journeyed to see Jesus at his birth.

This arrangement tries to create a bit of mystery, in keeping with the dark timbre of the minor tune. DADGAD allows us to create tight note clusters that are somewhat more difficult to achieve in standard tuning, and I'm leveraging some of those in this arrangement to produce the closely voiced chords in the introduction, as well as some even more dissonant voicings later on. This arrangement makes frequent use of open strings as drones - which hopefully helps create an exotic sound in keeping with the "*Of Orient Are*" theme. Just try to be sure to keep track of which notes are providing the melody and don't get lost among all the open ringing strings.



We Three Kings

DADGAD Tuning

Hopkins (1857), arr by Doug Young

Musical notation for measures 1-5. Includes guitar chord diagrams for **Dm(add9)** (7fr) and **Dm(#5)** (12fr). The notation shows a treble clef staff with a 3/4 time signature, a bass clef staff with a 3/4 time signature, and a TAB staff with fret numbers.

Musical notation for measures 6-10. Includes guitar chord diagrams for **D** (2fr), **D** (5fr), and **D** (7fr). The notation shows a treble clef staff with a 3/4 time signature, a bass clef staff with a 3/4 time signature, and a TAB staff with fret numbers.

Musical notation for measures 11-14. Includes guitar chord diagrams for **Dm(add9)** (7fr), **Dm(sus4)** (7fr), **Dm7(b9)** (8fr), **Dm/A** (7fr), **G(add9)**, **F6/9**, and **C**. A box labeled "Verse" is placed above the notation. The notation shows a treble clef staff with a 3/4 time signature, a bass clef staff with a 3/4 time signature, and a TAB staff with fret numbers.

We Three Kings

16

Dm¹¹ Dm/A G(add9) F^{6/9} C Dm¹¹

TAB

21

Dm C Dm¹¹ Am Gm F Em F/A A

TAB

27

Dm Dm⁷ D(sus4) Dm(add9)

TAB

We Three Kings

32

Dm(add9) Dm(sus4) Dm7(b9) Dm(add9) Dm

Verse

TAB: 10-8 0 0 | 7-10 8-10 12-12 | 7-8 10-9 8-0 | 0 0 0 0 0 0

37

C Dm(sus4) Dm(add9) Dm C

TAB: 2-3 3-3 3-2-0 | 7-8 10-9 8-0 | 2-8 0-10 3-7 0-0 | 3-3 3-2-0

42

G(add9)/B Bb6 C(add9) D(sus4)

TAB: 2-0 0-0 8-0 8-0 | 10-0 10-0 12-0 12-0 | 15-13 12-12 15-13 12-12

We Three Kings

47

C(add9) 10fr

B \flat 6 8fr

A7

A

52

F

B \flat

F

Chorus

58

B \flat

F

Dm

C

G(add9)

F6

We Three Kings

63

Em⁷ Dm Bm(b⁵) B^b Dm(sus4)

TAB

68

D D D

TAB

73

Dm(add9) Dm(sus4) D(sus4b5) D⁺

TAB

We Three Kings

77

Dm(add9)

TAB

81

Dm(add9) Dm11 Dm7 C Dm7

Verse

TAB

85

Dm(add9) Dm11 Dm7 C G(add9)/B Dm

TAB

We Three Kings

90

C F6 Am6 Gm(add9) F6 Em7 Dm

TAB

0	0	0	0	0	0	0
2	2	0	0	0	0	0
3		0	5	3	2	0
		3	7	5	3	2

95

Dm7 Bb C Dm F6 Ebmaj7(b5) Dm

TAB

0	0	0	0	0	0	0
0	0	3	0	0	0	0
0	0	3	1	1	3	2
0	0	3	1	1	3	2

100





C6% Dm Am G(add9) A

TAB

0	0	0	0	0	0	0
0	2	0	0	0	0	0
3		0	0	0	0	0
3		0	5	5	0	2

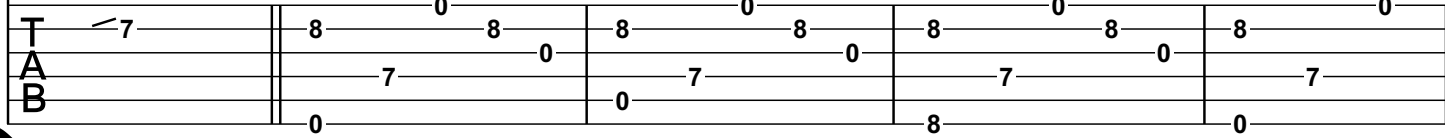
We Three Kings

105







Dm 5fr  Dm7/A 6fr  Dm7/Bb 7fr  Dm7 7fr 

Chorus

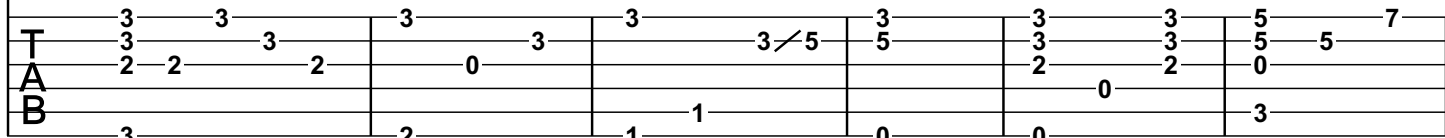
TAB









110

F  Dm7/E  Eb(add9)  Dm  Dm7  C(add9) 

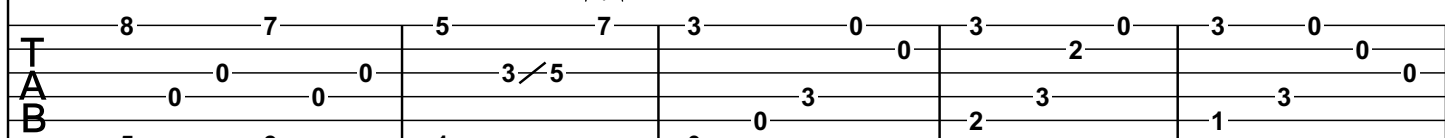
TAB



116





Gm(add9) 5fr  F6/9 3fr  Eb  Dm7  Bm(b5)  Bbm9 

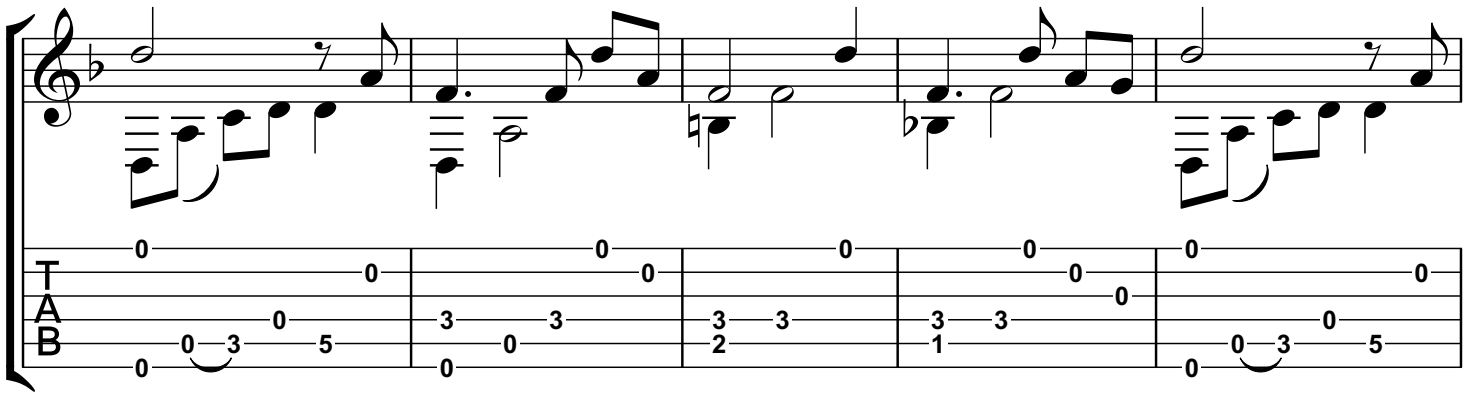
TAB



We Three Kings

121



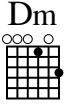
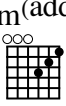
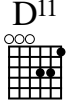

Dm7  Bm(b5)  Bbm7  Dm7 

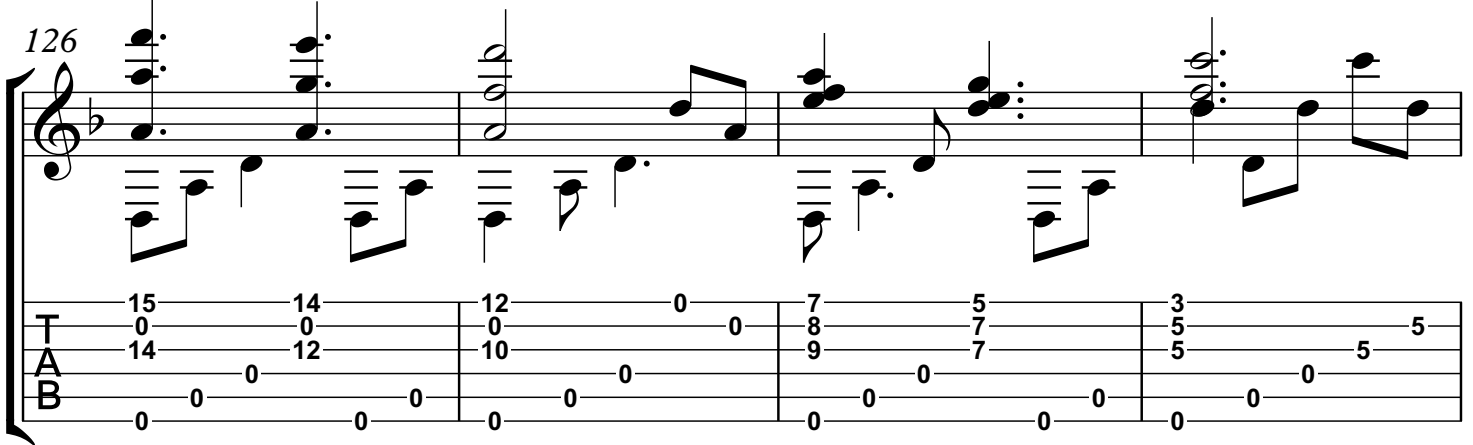


TAB

0 0 3 5 3 0 3 3 3 3 3 0 0 0 3 5

126

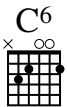

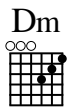
Dm 14fr  A7/D 12fr  Dm 10fr  Dm(add9) 7fr  D11 5fr  Dm 3fr 

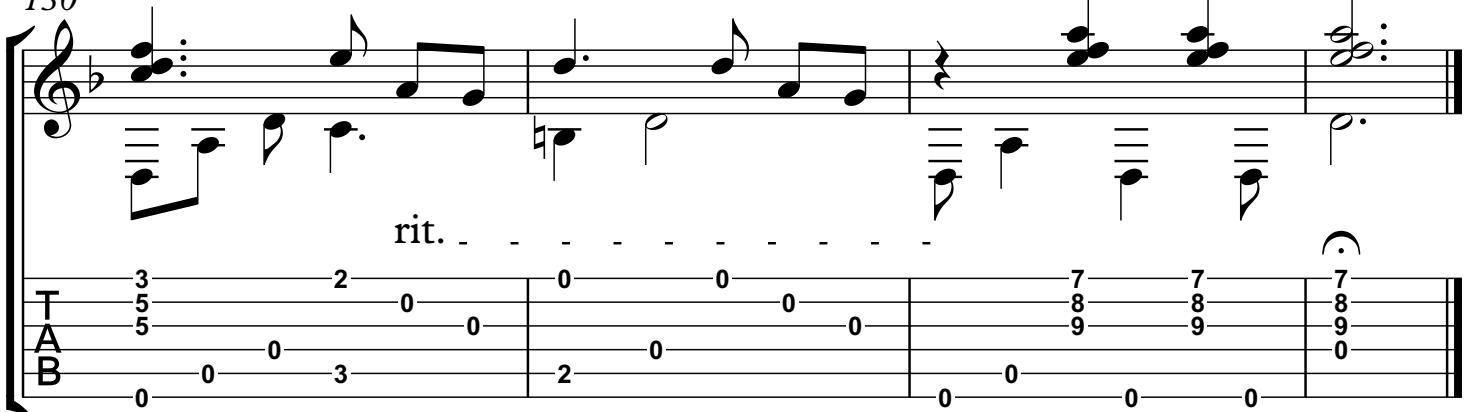


TAB

15 14 12 7 5 3
0 0 0 8 7 5
14 12 10 9 7 5
0 0 0 0 0 0 0 0 0 5 5

130

C6  G(add9)/B  Dm 7fr 

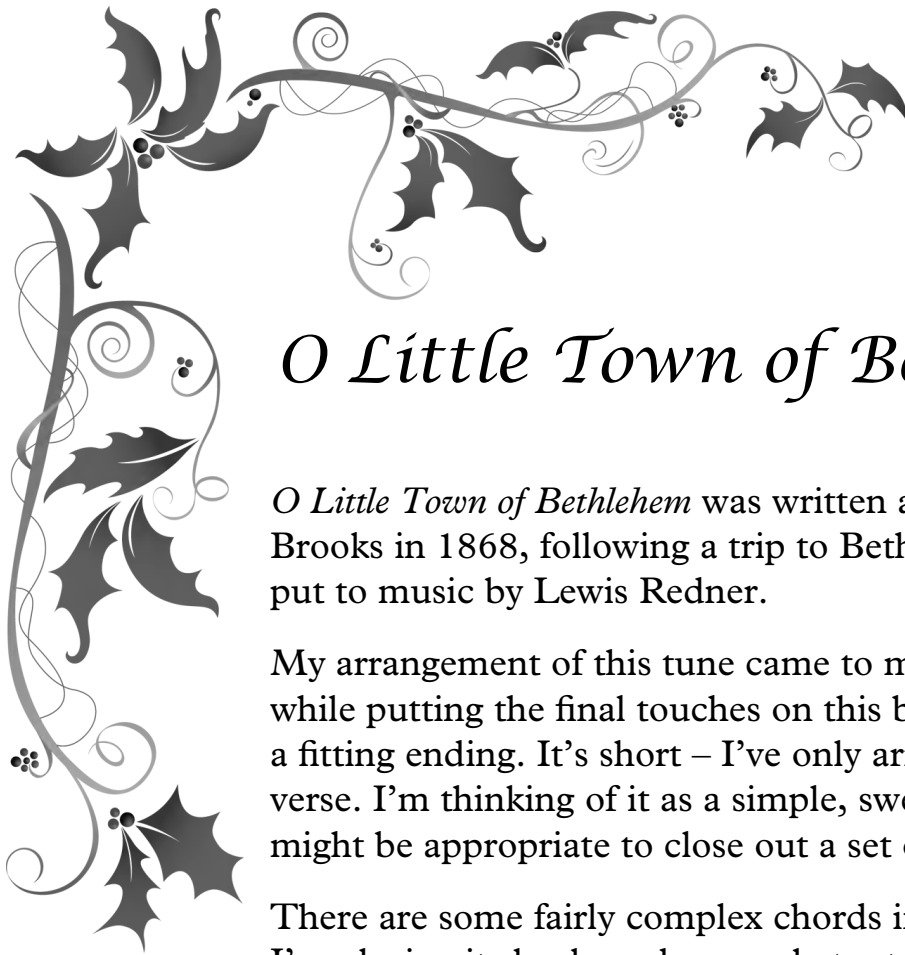


rit.

TAB

3 2 0 0 7 7 7
5 0 0 0 8 8 8
5 0 0 0 9 9 9
0 0 3 2 0 0 0





O Little Town of Bethlehem

O Little Town of Bethlehem was written as a poem by Phillip Brooks in 1868, following a trip to Bethlehem. The poem was put to music by Lewis Redner.









My arrangement of this tune came to me at the last minute, while putting the final touches on this book, and it seemed like a fitting ending. It's short – I've only arranged it as a single verse. I'm thinking of it as a simple, sweet "bookend," that might be appropriate to close out a set or a CD.

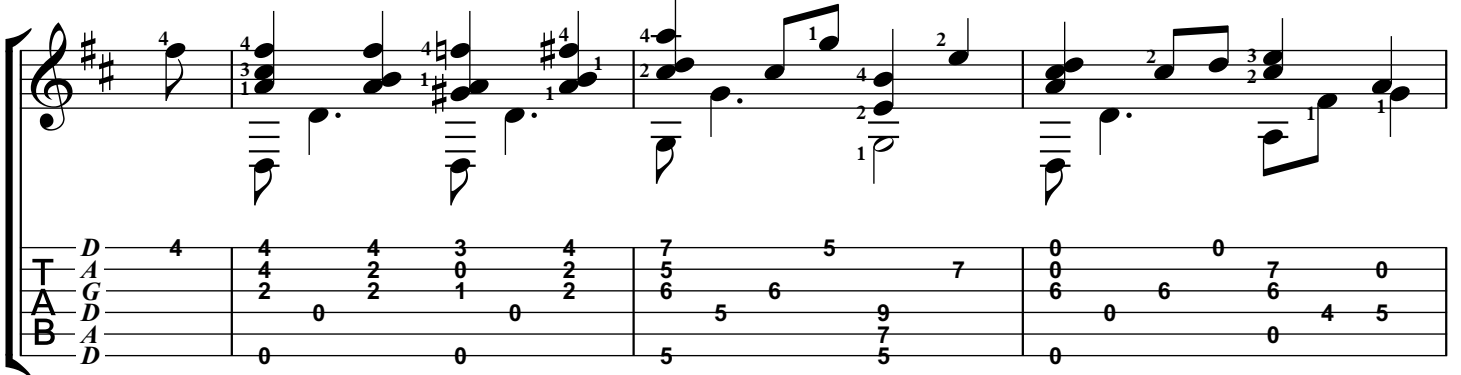
There are some fairly complex chords in the arrangement, and I'm playing it slowly and very rubato, to bring out the color notes in each chord. The arrangement also uses a few tricky fingerings, so pay close attention to the chord shapes and the fingerings indicated in the standard notation. There are ways to simplify many of the chords, and as with any of these arrangements, you may prefer alternate fingerings in some places.










O Little Town of Bethlehem

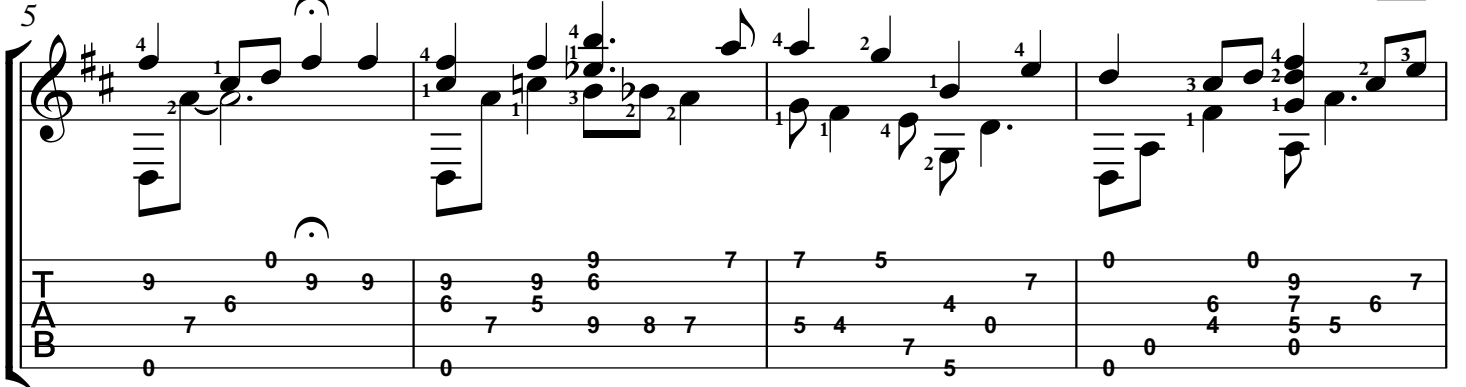
DADGAD Tuning






Brooks/Redner (circa 1868), arr Doug Young

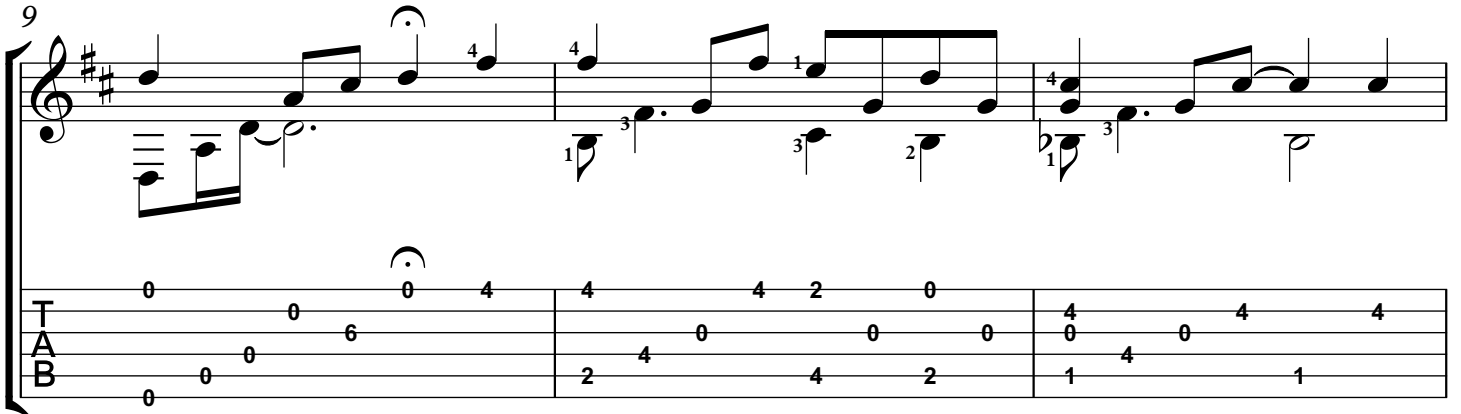
Dmaj7 
 D6 
 Dm(b5) 
 D6 
 G(sus4) 
 G6 
 Dmaj7 
 A7 



Dmaj7 
 Dmaj7 
 D7 
 B7 
 G 
 G 
 Dmaj7 
 A13(sus4) 
 A7 



Dmaj7 
 Bm(#5) 
 C#m(b5) 
 G/B 
 F#(b9)/A# 



Merry Christmas!

Doug Young

